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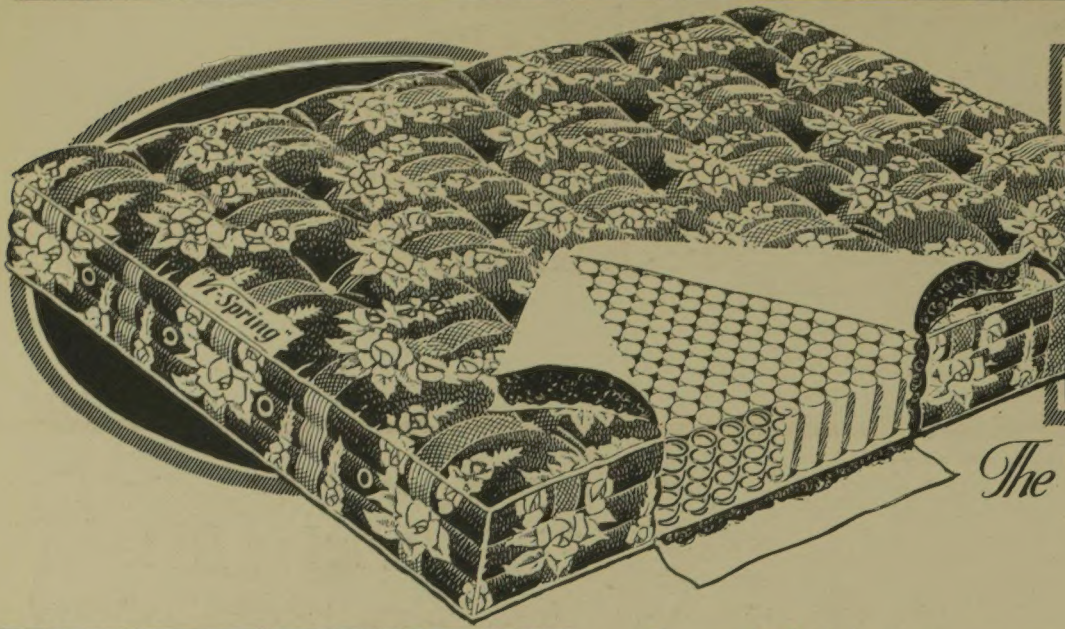
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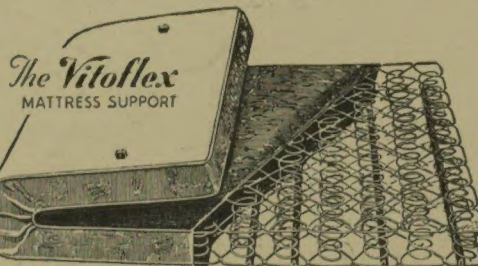
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SATURDAY, JANUARY 15, 1938.



THE ROAD TO VICTORY!—THE SHAMBLES OUTSIDE ONE OF NANKING'S SOUTHERN GATES AFTER THE JAPANESE HAD OCCUPIED THE CITY.

The Japanese occupation of Nanking would seem to have been marked by scenes of much brutality, by looting and by massacre. Indeed, one reliable eye-witness concluded that the conquerors were deliberate in their "frightfulness," with the idea of impressing on China the consequences of resisting Japan. The above

photograph evidently shows one of the smaller entrances at the Tungchi gate, the central of the three southern gates of Nanking, and lying next to the Kuang-hua (South-Eastern) gate, where the Japanese first entered the city. The subsequent fall of the Southern gates turned the Chinese retreat into a rout.—[PHOTO., L.N.A.]

AFTER THE FALL OF NANKING: TRAPPED CHINESE; CLEARING THE GATES.



AFTER THE FALL OF NANKING, WHEN LARGE NUMBERS OF CHINESE TROOPS WERE TRAPPED ON THE EAST BANK OF THE YANGTZE: A STREET LINED WITH GUNS, LORRIES, AND ABANDONED EQUIPMENT. (Associated Press.)



REFUGEES HERDED TOGETHER IN THE "REFUGEE ZONE" ESTABLISHED IN NANKING: MAT-SHED HOMES BUILT OVERNIGHT—WITH THE INEVITABLE BIRD-CAGE SAVED FROM THE WRECK (CENTRE). (L.N.A.)



CHINESE SOLDIERS TRAPPED IN NANKING AFTER THE FAILURE OF TRANSPORT ACROSS THE YANGTZE: A GROUP APPEALING TO FOREIGNERS FOR HELP, SOME OF THEM APPARENTLY HAVING THROWN AWAY THEIR UNIFORMS. (L.N.A.)



DRASTIC CHINESE MEASURES TO STOP LOOTING WHEN THE FALL OF THE CITY WAS IMMINENT: THE BODIES OF TWO SHOT CRIMINALS DISPLAYED ON A TRUCK OUTSIDE A RAILWAY STATION—AS A WARNING. (L.N.A.)



ONE OF THE SOUTHERN GATES BY WHICH THE JAPANESE GOT INTO NANKING: CLEARING UP THE DÉBRIS, AND THE BARRICADES BUILT BY THE DEFENDERS, AFTER THE CITY HAD FALLEN. (Associated Press.)



THE MAIN ENTRANCE OF THE TUNGCHI MEN (CENTRAL SOUTHERN GATE), WHICH LIES NEAR THE POINT WHERE THE JAPANESE FIRST ENTERED THE CITY: TROOPS CLEARING AWAY THE DÉBRIS OF BARRICADES. (Associated Press.)

In our last issue we illustrated by means of a double-page of photographs the taking of Nanking by the Japanese. We feel that this event is of sufficient importance to warrant the reproduction of further photographs, which have just reached us. Hsiakwan, the crowded waterfront, was set in flames several days before the city fell, apparently by the Chinese themselves. It was completely evacuated by civilians. There seems no doubt that the Japanese first got into

the city near the Kuang-hua gate, at the extreme south-east angle. Tanks passed through gaps in the walls, but the fighting still went on. A good Chinese division, the 88th, was holding this sector, and made a dogged resistance. On the morning of December 13, Japanese troops entered the Chungshan, or East Gate, and had obtained substantial possession of the city by nightfall—the Chinese resistance on the south collapsing at the same time. The defenders were driven

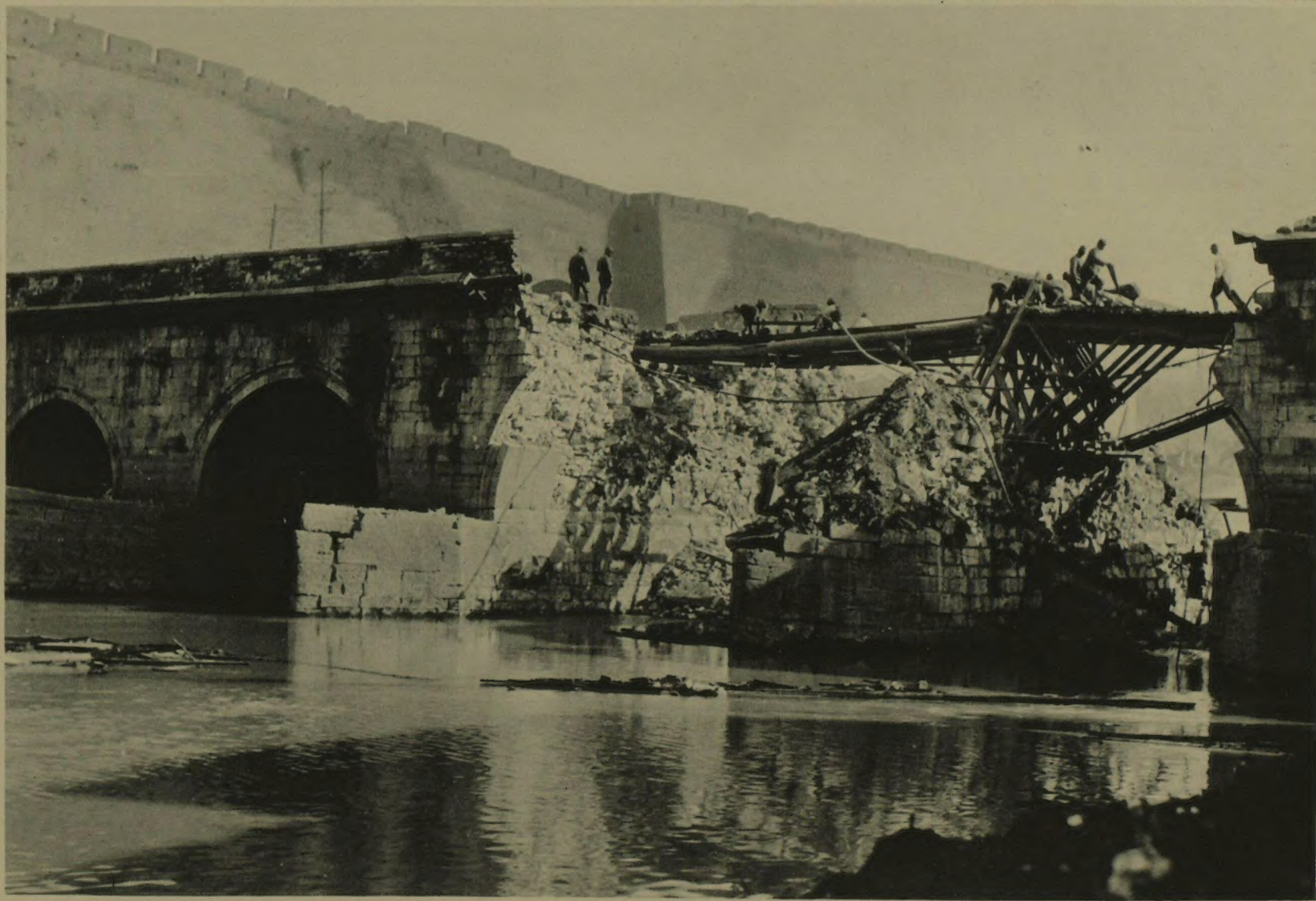
(Continued opposite.)

THE FALL OF NANKING: FIRES AND DEMOLITIONS IN THE CHINESE RETREAT.



SET ON FIRE SHORTLY BEFORE THE FALL OF NANKING, APPARENTLY BY THE CHINESE THEMSELVES: THE WATERFRONT OF THE CITY (HSIAKWAN) BURNING.

Associated Press.



THE CHINESE DEFENCE OF THE TUNGCHI MEN, A SOUTHERN GATE THROUGH WHICH THE JAPANESE ENTERED THE CITY: THE DEMOLISHED BRIDGE OVER THE MOAT, WITH JAPANESE ENGINEERS CONSTRUCTING A TEMPORARY CROSSING ON TRETTLES. (*Associated Press.*)

towards Hsiakwan. How many of them were trapped in the city is not known. Chinese soldiers who made their way to the International Safety Zone were told to lay down their arms, and thousands discarded their uniforms, which made a huge pile in front of the Ministry of Communications. Later the Japanese began a systematic searching. They took suspects from the refugee camps, and trapped many soldiers wandering in the

streets. According to "The Times" correspondent, wholesale looting by the Japanese took place. Young men who might have been soldiers and police constables were assembled in groups for execution. A "Daily Telegraph and Morning Post" correspondent surmised that the conquerors wanted the horrors to be as memorable as possible, to impress on the Chinese the terrible results of resisting Japan.



By ARTHUR BRYANT.

THE English are said to be a practical race, with a strong love of what is called reality. But I sometimes wonder whether the strongest love of the English folk is not for unreality. There appears to be in our blood a curious nostalgia for make-believe. We have a national genius for high and sustained pretence. We are never so happy as when pretending to be something that in sober truth we are not.

I was reminded of this by a long review in this morning's *Times* of the new year's edition of "Burke's Peerage." It was the longest review of the day. On the face of it, few books, one would have thought, could be of less general interest to our democratic and commercial age than the vast catalogue—priced at six guineas—of the hereditary nobles of Britain and their family trees. Still less might one have supposed that the leading daily newspaper of the Empire should deem it fitting to devote the longest review of the week to such matters as the number of baronies held by the Marquess of Huntly, and the heraldic supporters of the new peers. The learned reviewer gravely enumerated, in what was almost a column of the most valuable, exclusive and influential print in the world, the whiffers that support the arms of Lord Mancroft, the ancient mariners that do the like service for Lord Horne of Slamannan, Lord Cadman's stork and white peacock, Lord Marchwood's Malayan tiger and sea-lion, Lord Pender's Hermæ mounted on cable-grapnels, Lord Kenilworth's wings and goats, and Earl Baldwin's two white owls, the one of them, on the sinister side, holding a sprig of Plantagenet broom in her beak. An intelligent foreigner reading all this in this Year of Grace 1938, might well rub his eyes and stare: what possible bearing has it all, he might ask, on the England of to-day or the interests and activities of these busy and powerful men? Yet, if he supposed that the bearers of these titles, or the ordinary educated Englishman, regarded such fantastic matters as of no interest or importance he would be vastly wrong. An interest in griffins or belled falcons is in this country no indication that the devotee of such studies is qualifying for Colney Hatch: quite the contrary. In my own experience the most hard-headed men, who have never hitherto given a thought to such matters, show a surprising capacity for sustained concentration and erudite research into these mysteries of a mediæval science which, for all practical purposes, has been extinct for centuries. There is something fascinating in picturing oneself as a champion of a feudal and mediæval chivalry: belted Earl or Baron bold, glittering as though the Middle Age were glorious upon earth again. The very remoteness of such a subject as heraldry from everyday reality is, to an Englishman, an additional recommendation and incentive. It is like his addiction to golf.

This is by no means a solitary example of the Englishman's capacity for finding absorbing satisfaction in what other men less imaginatively endowed

might dismiss as nonsense. At no period of his history was the Englishman more successful in the pursuit of business and worldly profit than the Victorian. At the heyday of that great era, there was published from the pen of an Oxford don—a lecturer in mathematics—a book called "Alice in Wonderland." It retailed with a gravity that bordered on lunacy the adventures of a small girl who dreamt she had fallen into a rabbit-hole and encountered there adventures that would make the hair of any self-respecting, home-loving rabbit stand on end. This

Victoria herself is reputed to have suffered acute disappointment when, after reading "Alice in Wonderland," and expressing a desire to possess the author's other works, she received a copy of the Professor's "Syllabus of Plane Algebraical Geometry." Nor does the present generation differ in this respect from its nonsense-loving Victorian grandparents. The same issue of *The Times* that solemnly discussed the heraldic symbolism of the Coronation peerages, devoted another column to two unpublished letters of Lewis Carroll, which it described as being of great literary importance. Needless to say, they were not concerned with mathematics. On the contrary, they were written to a child and, though from the pen of a learned clergyman of thirty-four, they might very well have been judged to have been written by a child. In any country but England they would have been. "I went out for a walk with Bibkins," the learned author tells his correspondent, "my dear Friend Bibkins—we went many miles from Oxford—fifty—a hundred say. As we were passing a field of sheep a thought crossed my mind, and I said solemnly, 'Dobkins, what o'clock is it?' 'Three,' said Firzkins, surprised at my manner. Tears ran down my cheeks. 'It is the HOUR,' I said, 'tell me, Hopkins, what day is it?' 'Why, Monday, of course,' said Lupkins. 'Then it is the DAY,' I groaned, I wept, I screamed. The sheep crowded round me, and rubbed their affectionate noses against mine. 'Mopkins,' I said, 'you are my oldest friend. Do not deceive me, Nupkins, what year is it?' 'Well, I think it's 1867,' said Pipkins. 'Then it is the YEAR,' I screamed so loud that Tapkins fainted. It was all over; I was brought home in a cart, attended by the faithful Wopkins, in several pieces." It would be idle to pretend that the letter was written solely for the satisfaction of a child. From its gusto one can be certain that it gave infinite satisfaction to its grown-up author as well. Because we are English it does so to us.

If any further illustration of this national trait were required, one would not have far to look for it. Only a few weeks ago the columns of *The Times* were open to a correspondence about the Wooster chin, in which several eminent persons of known gravity solemnly disputed the precise degree of chinlessness of an extravagantly comic character in language befitting the subject. I am not certain that this capacity for make-believe does not even enter into our imperial politics: it certainly bewilders foreigners. It is at least arguable that our refusal to recognise the conquest of Abyssinia two years after the event is not solely due to our hatred of aggression. It is perhaps part of another facet of our national genius for make-believe: that refusal to take adverse circumstance at its face value that has caused it to be said that an Englishman never knows when he is beaten. And our history shows that, on more than one occasion, the very intensity of our belief in an unreality has, not unheroically, transformed that which is not into that which is.



INVITED BY THE JAPANESE, SOME MONTHS AGO, TO CONSIDER BECOMING THE EMPEROR OF CHINA: THE SEVENTY-FIFTH LINEAL DESCENDANT OF CONFUCIUS, PRINCE KUNG TEH-CHENG, WHO DECLINED THE SUGGESTION, PARTLY BECAUSE IT WOULD INTERRUPT HIS CLASSICAL STUDIES.

In announcing on January 4 that the Japanese had that day captured Kufow, in Shantung, a town famous as the birthplace of Confucius (in 551 B.C.), the Peking correspondent of "The Times" stated: "It is known that the seventy-fifth lineal descendant of Confucius, Prince Kung Teh-cheng, was in Kufow a few days ago, and it is interesting to recall that he was visited last August by a Japanese delegation, which suggested that he should consider becoming Emperor of China. Prince Kung rejected the suggestion on the ground that it would interfere with his classical education. He was, he said, too young, and his family, from Confucius onward, had never sought worldly power." Like all his male ancestors, the Prince was born in Kufow, on the same estate where Confucius died in 478 B.C. The real name of Confucius was Kung Fu-tze, and he is generally known in China as Master Kung. The Latinized form was devised by sixteenth-century Portuguese Jesuits in the East about 2000 years after his birth. His life-story is told in Mr. Carl Crow's recent book, "Master Kung," which was reviewed in our issue of October 9 last. The Temple and Tomb of Confucius are illustrated on the opposite page.

extraordinary book was one of the most extravagantly successful publications of the Victorian era. Its author was in everyday life as sane and prosaic as only an Englishman can be: so were his readers. Yet no Englishman would consider Lewis Carroll's professional daily work—the business of a respectable mathematical lecturer and tutor—as in any way comparable in value to this amazing by-product in nonsense of his essentially English mind. Queen

CHINA'S HOLIEST SHRINE IN JAPANESE HANDS: THE TOMB OF CONFUCIUS.

(SEE ALSO ILLUSTRATION AND NOTE ON THE OPPOSITE PAGE.)



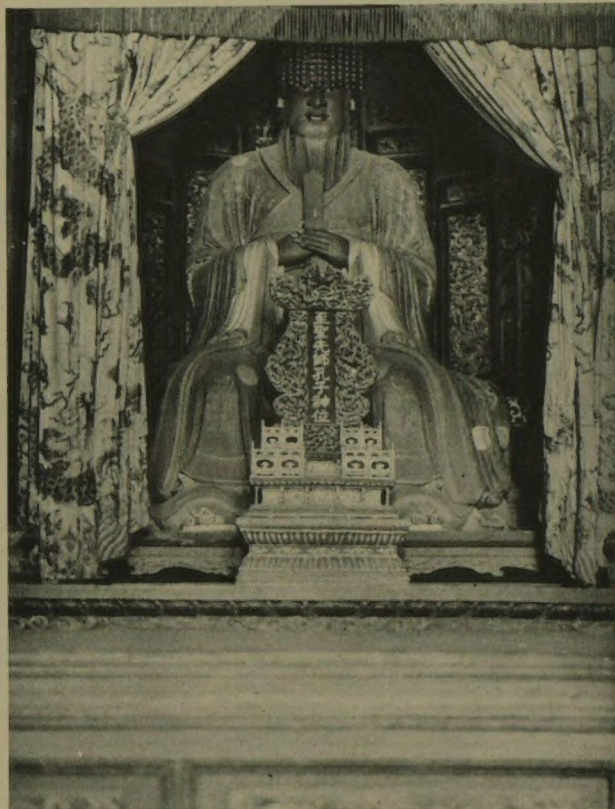
IN THE PRECINCTS OF THE TEMPLE OF CONFUCIUS AT KUFOW: THE APPROACH THROUGH SUBSIDIARY SHRINES DEDICATED TO HIS ANCESTORS, PARENTS, WIFE AND PUPILS.



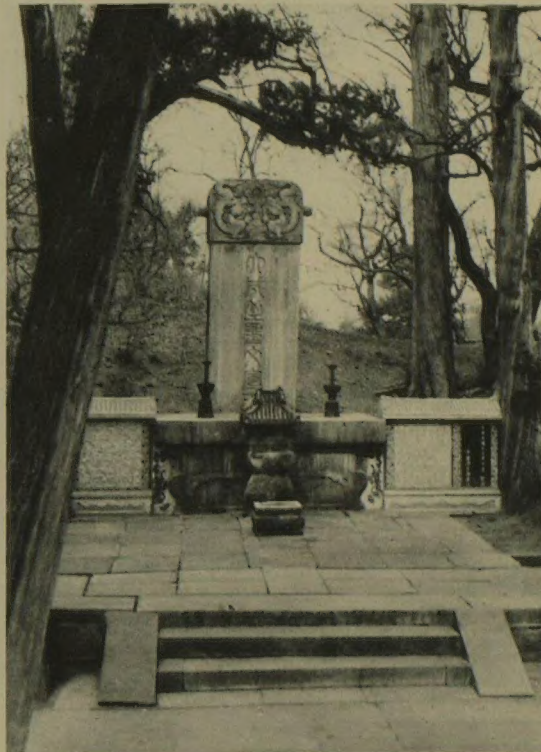
SHOWING RICHLY-CARVED STONE PILLARS, ON WHICH THE DRAGON MOTIF IS VERY PROMINENT, AND THE MARBLE BALUSTRADE OF THE COURT: A CORNER OF THE TEMPLE OF CONFUCIUS.



THE APPROACH TO THE TOMB OF CONFUCIUS, WITH GUARDIAN STATUES—HUMAN AND ANIMAL—AS AT THE TOMBS OF CHINESE EMPERORS.



THE INNERMOST SHRINE AT THE MAIN TEMPLE IN KUFOW: AN IMPRESSIVE WOODEN STATUE OF CONFUCIUS, PLACED IN A SILK-CURTAINED NICHE.



THE SIMPLE TOMB OF CONFUCIUS, AT KUFOW: A SACRED SPOT PRESERVED UNTOUCHED BY WARS AND REBELLIONS FOR NEARLY 2500 YEARS.



MODERN LIFE IN THE TOWN WHERE CONFUCIUS WAS BORN AND DIED: THE MAIN STREET OF KUFOW, IN THE PROVINCE OF SHANTUNG—SHOWING (LEFT BACKGROUND) A CHINESE ADVERTISEMENT OF CIGARETTES.



THE ENTRANCE TO THE WALLED-IN ESTATE OF THE KUNG FAMILY, DESCENDANTS OF CONFUCIUS, AND PROVED TO BE THE OLDEST FAMILY IN THE WHOLE WORLD: A STONE ARCH OF HONOUR AT KUFOW.

As noted on the opposite page under our portrait of Prince Kung Teh-cheng, the seventy-fifth lineal descendant of Confucius, the Japanese forces, advancing southward from Tsinan, the capital of Shantung, on January 4 occupied the town of Kufow, where the great Chinese sage was born and died. At Kufow is his simple tomb, preserved intact, despite wars and revolutions, for nearly 2500 years, as well as the Temple of Confucius, standing among subsidiary shrines to his ancestors, parents, wife and pupils. In a note on these very interesting photographs, Dr. W. Jaenicke, who took them, writes: "In the little Chinese town of Kufow, in the Province of Shantung,

lies the sage who represents the past as well as the present of his country and people, the largest in the world—the old philosopher Kung-fu-tze, whose name the world knows in the Latinized form of Confucius. There, in the town of his birth and death, his descendants have lived for 2500 years, and to-day the town is populated almost entirely by the Kung family, which can boast that it possesses the oldest genealogical tree in the world. It is scientifically irrefutable that the pedigree goes back to Confucius himself—that is, nearly twenty-five centuries. It is known also that the family has existed since 1000 B.C. and probably since 2500 B.C."

NAZI GERMANY.

"THE HOUSE THAT HITLER BUILT": By STEPHEN H. ROBERTS.*

An Appreciation by SIR JOHN SQUIRE.

THIS book is the most detached and comprehensive account of Nazi Germany which has yet appeared, and the most illuminating. It does not cover the ground quite completely: it is chiefly concerned with the years of Nazi rule: the story of the rise of that party, with the resurgence of Germany as the one main point of its devoted and emotional Leader, is told only in parenthesis, and retrospect. But it does describe, as no one else has described, the mentality of Herr Hitler and his followers, and the political, economic, hygienic and racial measures of his "Reich."

Mr. Roberts is an Australian Professor who realised the importance of the German element in the world, and spent a great deal of time in Nazi Germany investigating it in a peculiarly scientific spirit. He went with no bias; he met the leaders and had access to the archives; he travelled all over Germany talking to people of all classes and ranks, including the Führer; and he records his experiences and observations, paying tribute where tribute is due, admiring what is admirable.

He has reservations. He doesn't see the point of making treaties and breaking them without due notice: "Necessity knows no law," Bethmann-Hollweg once said. Hitler believes entirely in this point of view. It follows from this that the validity of treaties is not final, and unquestioned; considerations of place and time may alter everything. Any agreements that have become unpleasant may be repudiated by unilateral action when the time is ripe; and, if the bluff is not called, the gain is a double one, for in addition to freedom from the repudiated obligations must be added the internal propaganda value of the victory."

He has the British preference for Habeas Corpus and the freedom of the Courts: he cannot forgive Hitler and Hess many of their deeds. He loathes the perversions of history (and Hitler doesn't seem to know how close his régime is to the Russian) which compels scholars to tell lies because their children will starve if they don't. And he detests the treatment of the Jews.

If, as the Nazis maintain, the Jews had too great a hold on the papers and the theatres, thereby giving a distorted view of German culture, it would have been quite easy to have bought them out and made a few restrictions; it was another matter to start an indiscriminate hate campaign, treating harmless Jewish tradesmen and children as though they were odious reptiles. And he has a sense of law; he is bewildered when he finds Hitler saying that "the motives and aims of offenders are to be taken into account as much as possible"—in other words, that the same crime would be a different offence if committed by a well-meaning Nazi on the one hand, and by a Socialist on the other.

But he is aware of the power, the racial persistence, the industry, the belief in themselves of the German people, who, like one or two more, think of themselves as a Chosen People, and are all the stronger for having roots in a romantic soil and no sense of humour about themselves or life in general. We have; once more they think us decadent; once more they are wrong.

And as for the Germans, I don't think they have changed very much; Hitler has brought them back to themselves. I spent some time there in the summer of 1914, sent by people who

parts which the Romans reached) are a kindly people, full of *gemütlichkeit*, music, and the milk of human kindness. Everywhere there were men in spurs; gigantic Prussians clicked heels when the Crown Prince went up the steps of the Kaiser's Palace; Zeppelins flew over Dresden; and in Munich I was entertained by a dear old bearded pipe-smoking Professor, now dead, with whom I "heard the bells at Midnight."

I said to him: "Why on earth all these preparations? What on earth are you afraid of?"

He replied (and he wouldn't have hurt a fly): "A ring is being made around us, and we are terrified of the Cossacks."

I said: "Nobody wants to make a ring around you; we should like to release your subject peoples in Poland, Schleswig, and Alsace; the Russians are incompetent; and nobody wants to attack you, although people in England are rather alarmed at your building up a great Navy, out of sheer vanity and urge, which may sever the vital cords of the British Empire."

"Encirclement" and "Cossacks" was all I got in reply. "*plus ça change*": we hear it now. To a Western mind it is incomprehensible. There isn't a nation in Europe that wants one inch of German soil. The Germans could disarm completely (thereby solving all their economic problems) and nobody would attack them. But they couldn't believe it then, and they can't believe it now. Hitler has adopted and cast off all sorts of doctrines in his time, and in a night rid himself of all those who had taken him too seriously on the Socialist side.

But the essential thing about him is that when he had got into power he brought back the old Germany and the Army: militarism, the State, and the belief that Germany was God. Hitler was born an Austrian and a Catholic; but it is significant that his room is all covered with pictures of Frederick the Great; what he stands for is Prussianism and Paganism.

Most English people who go to Germany visit the Rhineland, and Bavaria, and are delighted by the quartettes and the feathers in the hats. They do not know the Mark of Brandenburg which has eaten that part of Europe up; and they do not understand how the sentimental, if not qualified by a sense of humour, can be allied, in an emergency, to the brutal. We ought to look facts in the face or at the Germans as they are. At the same time, "muddling along" as we do, we have lessons to learn from all the dictatorial States.

Our processes are slow. To take an example: if Hitler or Mussolini had wished to stop "ribbon-development" or promote, at whatever cost, emigration to the Colonies, it would have been done. Faced with incredible difficulties, the Nazi régime has enormously reduced unemployment, made a great system of roads, concentrated on inventing substitutes for inaccessible raw materials, and balanced imports and exports.

Mr. Roberts's view is that if Hitler goes on as he began, a war is inevitable; but that, with his instinct for adaptation, he may discard his old associates, and bring back Germany into the comity of nations; still a puzzle, but not so intractable as it now seems to be.



FEMININE ENTHUSIASM FOR THE FÜHRER IN GERMANY: A CROWD OF GIRLS STRUGGLING TO GRASP HERR HITLER'S HAND AT THE FESTIVAL OF THE GERMAN SINGERS' UNION IN BRESLAU. (Sport and General)



THE FÜHRER IN A HOLIDAY MOOD: HERR HITLER, WITH THE BAVARIAN MINISTER, HERR WAGNER, CASTS OFF THE CARES OF STATE AT A PICNIC BY THE WALDSEE DURING A VISIT TO THE HARZ MOUNTAINS. (Hoffmann.)

thought I was prejudiced, only because I refused to believe in the library-made view (expressed in the American Constitution, though even that did not apply to negroes) that everybody was the same. Much kindness I received (for the Germans, in peace-time, and especially in those Catholic

* "The House that Hitler Built." By Stephen H. Roberts, M.A., D.Sc. (Econ.), Litt.D., Challis Professor of Modern History, University of Sydney. (Methuen; 12s. 6d.)

TERUEL CAPTURED BY THE GOVERNMENT: SCENES IN THE RUINED TOWN.



NATIONALIST PRISONERS, CAPTURED IN THE SANTA CLARA CONVENT, BEING MARCHED AWAY AFTER THE SURRENDER OF TERUEL—GUARDED BY A GOVERNMENT SOLDIER WITH SLUNG RIFLE AND HIS HANDS IN HIS POCKETS (LEFT FOREGROUND).



IN WINTRY CONDITIONS TYPICAL OF THOSE WHICH HAMPERED THE NATIONALIST RELIEF FORCE, AND HELD UP ITS MECHANISED VEHICLES: GENERAL FRANCO'S TROOPS MARCHING IN SINGLE FILE ON THEIR WAY TO THE FRONT LINE.

WEATHER conditions played a great part in the fall of Teruel to the Government troops. Not only did bad weather enable them to penetrate the outposts on December 15, the initial movement of the attack, but heavy falls of snow and the intense cold held up the mechanised vehicles of the Nationalist relief force which attempted to break through the Government lines. After Teruel had been entered, the Nationalists took refuge in the Seminary, the Santa Clara Convent, and the Civil Government building. On January 6 it was reported that a large part of the convent had been captured by soldiers armed with hand-grenades, and on the following day the Nationalist commander, Colonel Rey, after a gallant defence of nineteen days, asked for permission to evacuate the women, children and wounded. This was followed the same evening by his offer to surrender, which was

(Continued opposite.)



ON THE ALERT FOR NATIONALIST TROOPS HIDDEN IN THE CELLARS AND UNDERGROUND PASSAGES OF TERUEL: GOVERNMENT SOLDIERS GUARDING THE RUINS OF THE TOWN HALL AFTER THE TOWN HAD BEEN OCCUPIED.

accepted by the Government commander, General Hernandez Sarabia, who gave his promise that "the Republican Army would respect the prisoners, care for the wounded and ill, assist the civilian refugees and guarantee the lives of all, under the laws of the Republic." Colonel Rey's own conduct has been severely censured by Nationalist headquarters, but this is undoubtedly due to the feeling of optimism which inspired General Franco's New Year message, in which he stated: "The chain of victories of the year now ended has been clasped with the Teruel brooch." Instead it has proved to be the greatest achievement of the Government's new Army, and the most decisive victory for many months. The town is now a heap of ruins, but it is possible that General Franco will attempt to regain possession of it.

Photograph by Wide World (top, right); the remainder by Robert Capa.



EXAMINING A STAIRCASE BADLY DAMAGED BY SHELL-FIRE, AND PREPARED FOR A SUDDEN ATTACK: A DETACHMENT OF GOVERNMENT TROOPS SEARCHING THE RUINS OF THE TOWN HALL FOR SNIPERS OR CONCEALED CIVILIANS.



SHOWING THE BULLET-MARKED WALL AND THE EFFECT OF SHELL-FIRE: A VIEW OF THE SANTA CLARA CONVENT, GUARDED BY GOVERNMENT TROOPS TO PREVENT THE ESCAPE OF ANY NATIONALISTS LEFT IN THE BUILDING.

THE WORLD OF SCIENCE.

CRABS WHICH MAKE WATER-FILTERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MEN, at any rate those living in a state of civilisation, are nowadays able, when so minded, to betake themselves to the remotest regions of the earth, a freedom of movement which they have sadly abused: For, to provide what they are pleased to call the "amenities of life," nothing is proof against their despoiling hands. Destruction and desecration mark the trail of what they are pleased to call the "march of progress"! With the "beasts that perish," freedom of movement may be surprisingly great. But it always has its limitations. And these restrictions are imposed by the need of securing the particular kinds of food to which they have become adjusted. In hosts of animals this adjustment has become so intensified that wandering outside a definite area means death. This "intensified adjustment" commonly, though by no means always, registers itself in peculiarities of the mouth or organs of digestion, or of the breathing apparatus; or it may, in varying measure, affect the general conformation of the body as a whole.

What I am driving at can best be illustrated by a few concrete facts furnished by the crab tribe. Let me begin, then, with the masked-crab (*Corystes*) (Fig. 1). In a sense it is a burrowing species, though, as it does not pursue its food beneath the surface of the sea-bottom, it shows no special digging organs. But it lives in areas of fine, loose sand, and during the day-time hides itself by forcing away the sand with its hind-legs, till the body sinks deeper and deeper and finally disappears. But to enable it to breathe while thus buried, the long antennæ have become curiously modified by the development of short, curved hairs ranged along their upper and lower margins and facing inwards, so that by bringing the antennæ together they can be interlocked and thus form a tube, which is the only part of the body projecting at the surface. Down the very efficient filter thus formed, water, free from sand, is drawn into the gill-chamber. But the current of water taken into the chamber when the animal is crawling about enters at the lower border of the chamber and is discharged through the tube, thus reversing the usual flow of the current. And so, from the necessity of hiding by day, *Corystes* can live only in an area of fine, loose sand. In mud, the finer particles would clog the breathing-tube; in a bed of coarse gravel it would get

The breathing apparatus of *Corystes* is in itself an extraordinarily interesting one, but it becomes even more so when we find that one of the "mole-crabs," *Albunea*, a species in no way related to

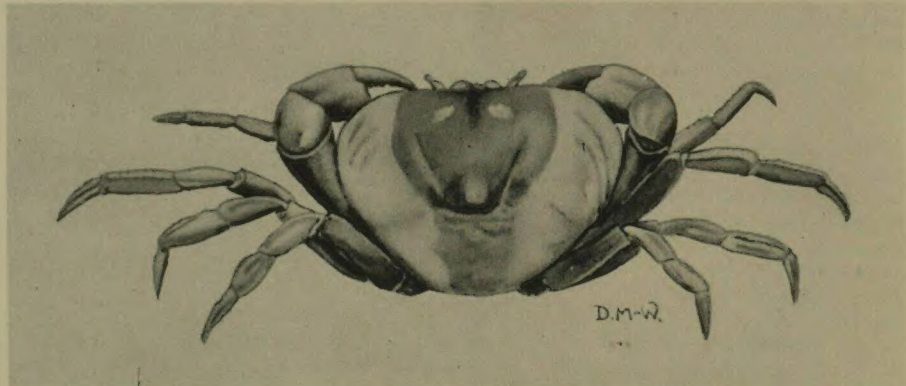
A modification of this plan is found in *Matula*, far away in the Indo-Pacific. This is a most interesting species, on account of its surprising versatility. For it displays the broad, flat legs of the swimming-crabs, and uses them besides as very efficient spades when digging itself in to ensure security from its many enemies. When finally buried, it breathes through a water-filter formed as in *Atelocyclus*, just described. But in *Matula* the big-claws have a strongly curved inner surface, so that, fitting close to the body, their performance as filters is materially increased. I can find no description of the texture of the sand, whether coarser or finer than that chosen by *Atelocyclus*. But this may have been the determining factor in shaping the big-claws.

The use of the big-claws in breathing has attained to its maximum development in that strange-looking crab, *Calappa* (Fig. 2), which is found throughout the tropical and warmer temperate seas. Its most striking characteristic is seen in the enormous size and curious shape of the big-claws. Seen only as a "museum specimen," these would be regarded merely as idiosyncrasies of growth, and of no particular significance in the life-history of the creature. But observation kept on a living specimen in an aquarium showed that they play a most important part in breathing. It will be noticed in the photograph that the chelæ, or big-claws, have the upper margin raised to form a great comb-like crest, and, further, that they interlock with each other to form yet another mode of filtering suspended particles of grit from the water drawn into the gill-chamber. When it is resting, half-buried in the sand, these "big-claws," answering to those of the lobster, or the edible crab of our home waters, are drawn close up to the body, so that their deeply serrated upper borders combine with the long hairs borne on the edge of the shell, and thus form the grating, or filter, to the stream of water drawn down between the claws and the body on its

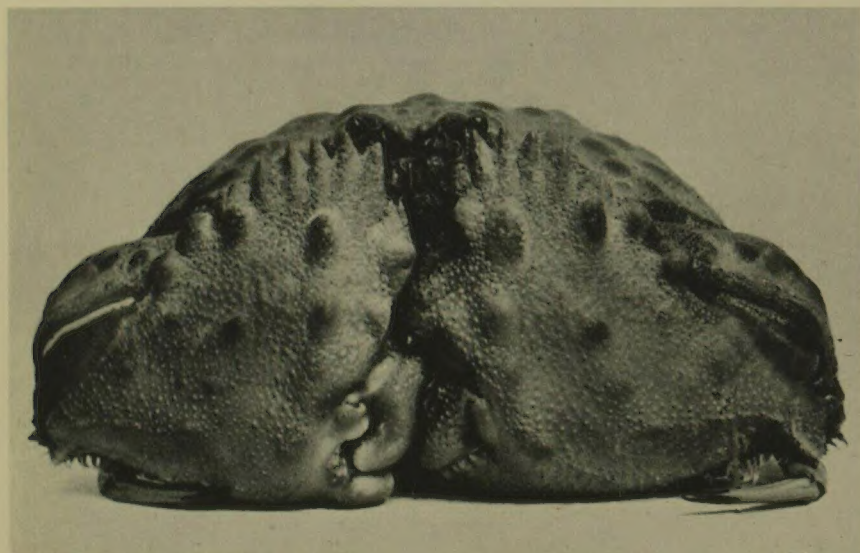


1. A FEMALE (ABOVE) AND A MALE OF THE "MASKED-CRAB" (*CORYSTES*), SO-CALLED FROM THE CURIOUSLY MASK-LIKE "FACE" BORNE ON THE BACK OF THE SHELL.

As shown, the male is much bigger than his mate and the chelæ, or "big-claws," are larger; while the antennæ, which can be formed into a breathing-tube when the body is concealed in sand, are longer.



2. ONE OF THE MOST REMARKABLE MEMBERS OF THE CRAB TRIBE: *CALAPPA*, IN WHICH THE "BIG-CLAWS" ARE EXPANDED ABOVE TO FORM A HIGH, SERRATED CREST LIKE THE COMB OF A COCKEREL, AND INTERLOCK IN FRONT TO FORM, BEHIND THEM, A RESERVOIR OF FILTERED WATER.



3. POSSESSING, FOR BREATHING ON LAND, GREATLY ENLARGED GILL-CHAMBERS PLENTIFULLY LINED WITH BLOOD-VESSELS, FORMING A POCKET ABOVE THE GILLS, WHICH ARE USED ONLY WHEN IN THE SEA: THE MOUNTAIN-CRAB (*SESARMA*) OF JAMAICA, WHICH SPENDS THE GREATER PART OF THE YEAR INLAND, MANY MILES FROM THE SEA.

Corystes, has not only developed the same method of burying itself in the sand by the aid of its hind-legs, but has also undergone a similar adjustment in its manner of breathing while buried. But here it is not the second pair of antennæ, but the first pair, which form the breathing-tube.

In *Atelocyclus*, a species which, like *Corystes*, is fairly common

off Plymouth, we find two methods of breathing while buried. In the surface layer of sand it makes use of an antennal-tube. But this is shorter than in *Corystes*. Hence, when it buries still deeper the tube is rendered useless. And now it brings into play the second string to its bow, by drawing its bristle-covered legs and big-claws close to the body, and through a sand-filter thus formed it draws down filtered water into the gill-chamber.

way to the gill-chamber. The outgoing stream of water, which has now lost its oxygen, emerges from two small holes just below the snout. They can just be seen in the dark space between the innermost of these cockerel-comb serrations and near its middle. Who would have supposed that these strangely exaggerated "big-claws" were anything more than merely ornamental eccentricities of growth?

The responsiveness of the breathing apparatus to widely different conditions among the crab tribe is very considerable. For there are many species which contrive to live for a large part of every day out of water, and others which never enter it, save for the annual exodus to the sea, often far distant, for the fulfilment of their reproductive functions. The eggs, now ripe, and borne on the legs, must be washed off and fertilised. This accomplished, all return to the land for the rest of the year, where they do great damage to young rice-plants and in sugar plantations. The life-histories of these are extremely interesting; so much so that I propose to make them the theme of an essay on this page as soon as I can obtain photographs and set in order the facts I am collecting.

damaged. There is yet a further point to be noticed. The male is much larger than the female, which has a narrower carapace, or head-shield, and quite small chelæ, or "big-claws." But she breathes after the same fashion, though, as her antennæ are shorter, she cannot bury so deeply. Both sexes emerge from their hiding-places at night to feed on small worms. By these nocturnal habits they largely escape the jaws of voracious rays or "skates."

NEWS BY PHOTOGRAPHY: NOTABLE HAPPENINGS IN EUROPE AND AMERICA.



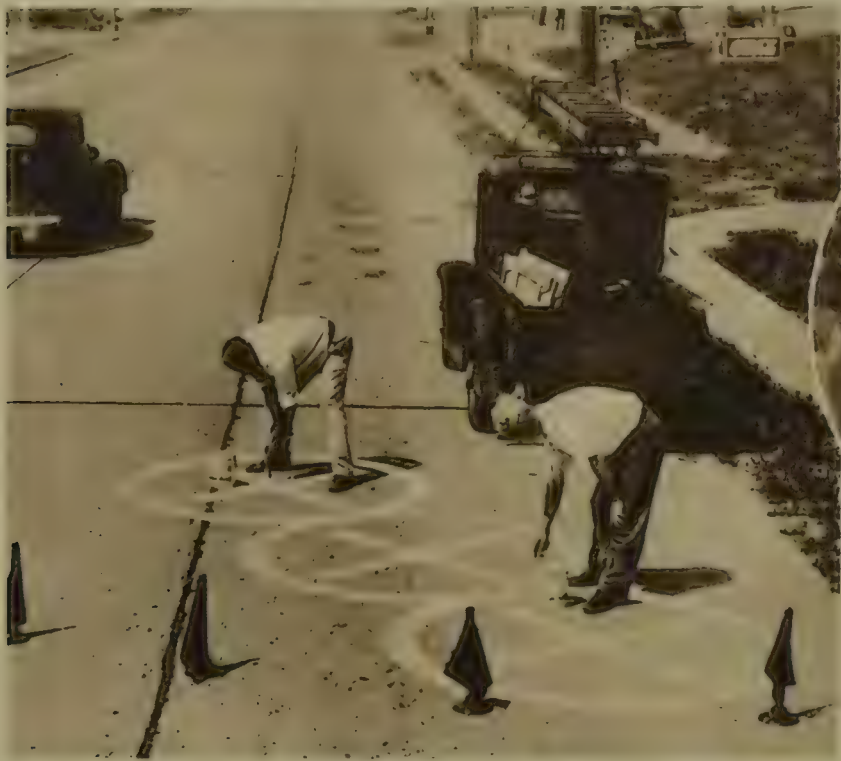
SOUVENIRS OF AN HISTORIC SIEGE: LOAVES PREPARED IN THE ALCAZAR AT TOLEDO PRESENTED TO BRAZIL BY THE SPANISH NATIONALISTS.

The Spanish Nationalists recently presented to the people of Brazil an interesting souvenir of what is now an historic siege. At the outbreak of the Spanish war some four hundred cadets, with one thousand supporters of General Franco (including women and children), were besieged in the Alcazar for two months. Lack of food caused much hardship, but the garrison held out under Colonel Moscardo until relieved by General Varela on September 28, 1936. (Wide World.)



CHRISTMAS MORNING WITH THE "MAN IN THE IRON LUNG": MR. SNITE BEING SHOWN HIS GIFTS AND CHRISTMAS-TREE—IN A MIRROR.

We illustrated in our issues of July 3 and November 6 of last year, Mr. F. B. Snite, Junior, in the "iron lung" in which he has been kept alive since he developed infantile paralysis in China. Here we record how he enjoyed Christmas in spite of his unhappy disability. A "surprise" Christmas tree had been brought into his bedroom and decorated while he slept. The photograph shows clearly the arrangement of the mirror in which he views the world. (Planet News.)



A GRIM REMINDER OF THE TOLL OF THE ROAD: MARKING A SPOT AT WHICH FATALITIES HAVE OCCURRED AT ALLENTOWN, PENNSYLVANIA.

In an effort to shock the motorist into realising the high figure which road-deaths have reached, the authorities of Allentown, Pennsylvania, are marking with white circles enclosing a cross the places on the roads at which accidents involving loss of life have occurred. Our photograph shows the spot at which three people were killed being indicated in this way; and the effect of passing numbers of these signs on the speeding driver can be imagined. (Planet News.)



ANTI-JAPANESE FEELING IN THE AMERICAN UNIVERSITIES: A BONFIRE OF JAPANESE SILK GOODS AT THE ANNUAL STUDENTS' UNION CONVENTION.

Describing this display of anti-Japanese feeling in the United States, a correspondent writes: "Students from 150 American Universities attending the third annual Students' Union convention at Vassar College, Poughkeepsie, New York State, gathered round a bonfire of silk stockings and silk neckties made in Japan which were ceremonially destroyed as part of the students' campaign to boycott Japanese goods." (Planet News.)



AFTER SAILING FROM HALIFAX, NOVA SCOTIA, TO VANCOUVER, BRITISH COLUMBIA, SINGLE-HANDED: CAPTAIN W. A. CROWELL IN HIS 23-FT. KETCH "QUEEN MARY."

Captain W. A. Crowell, who designed and built this 23-ft. ketch "Queen Mary," recently completed a single-handed East-to-West journey via the Panama Canal. He arrived all-well in Vancouver, British Columbia, one year and two months after leaving Halifax, Nova Scotia. Accompanied by his dog Togo, Captain Crowell sailed some 10,000 miles, during which he was dismasted twice—once off Cape Hatteras and again in the Gulf of Mexico—and swamped once. His small ship was quite seaworthy when he reached Vancouver.



A LIVE EAGLE AS AN ILLUSTRATION FOR A TALK TO CHILDREN AT THE HASLEMERE MUSEUM: "JAMES" AND HIS ENTHUSIASTIC AUDIENCE.

The Haslemere Educational Museum authorities are to be congratulated upon the special Christmas talks for school-children organised by them. Various subjects were dealt with. Living pictures of pond-life were thrown on to a screen by means of a micro-projector. "James," the trained African eagle seen here, was introduced in a talk on "Eagles, Hawks and Hawking," by Mr. Robert Blockey, and proved very popular with the audience!

THE ROYAL WEDDING IN ATHENS: THE MARRIAGE OF THE

GREEK KING'S BROTHER, HEIR PRESUMPTIVE TO THE THRONE.



THE ARRIVAL OF THE BRIDE: PRINCESS FREDERIKA (HENCEFORTH TO BE KNOWN AS PRINCESS MARGARITA), ENTERING THE CATHEDRAL AT ATHENS ON THE ARM OF HER FATHER, THE DUKE OF BRUNSWICK, AND FOLLOWED BY HER BRIDESMAIDS AND TRAIN-BEARERS. (Spot and General)



EVIDENCE OF POPULAR ENTHUSIASM FOR THE ROYAL MARRIAGE IN ATHENS: CROWDS ACCLAIMING THE BRIDAL PAIR AS THEY DROVE IN THE STATE COACH FROM THE CATHEDRAL TO THE PALACE AFTER THE WEDDING. (Keystone)

THE wedding of Prince Paul of Greece, only brother of King George of the Hellenes, and Heir Presumptive to the Throne, to Princess Frederika (who is henceforth to be known as Princess Margarita), daughter of the Duke and Duchess of Brunswick, took place on Sunday, January 9, in the Cathedral at Athens, according to the rites of the Orthodox Church. The service was conducted by Chrysostomos, Archbishop of Athens and Primate of Greece. Golden crowns were held over the heads of the

bride and bridegroom by the principal best man, Prince George (the bridegroom's uncle), assisted by the Crown Prince of Rumania (his nephew), the bride's brothers, and others. The bride drove to the Cathedral (Continued below)



THE DUKE AND DUCHESS OF KENT IN BELGRADE ON THEIR WAY TO ATHENS: WATCHING KING PETER OF YUGOSLAVIA THROWING CORN DURING AN ORTHODOX CHRISTMAS CEREMONY. (Spot and General)



THE BRIDE'S SALUTATION ON ARRIVING FOR HER MARRIAGE TO PRINCE PAUL OF GREECE: PRINCESS FREDERIKA AT THE CATHEDRAL DOOR JUST AFTER ALIGHTING FROM THE CEREMONIAL COACH. (Planet News)



THE BRIDE AND BRIDEGROOM IN JOYOUS MOOD AFTER THEIR WEDDING: AN INFORMAL PHOTOGRAPH TAKEN AS THEY WERE LEAVING THE CATHEDRAL AT ATHENS TO RETURN TO THE PALACE. (Keystone)

with her father in a golden ceremonial coach, in which she and the bridegroom afterwards returned to the Palace, where a Protestant wedding ceremony was performed. Both know England well, and Prince Paul represented his brother at the Coronation. The bride, who is a granddaughter of the ex-Kaiser and a great-great-granddaughter of Queen Victoria, was at school at Broadstairs. She is nearly 21. Prince Paul is 36.



AT THE RECEPTION IN THE PALACE AFTER THE WEDDING: THE BRIDE AND BRIDEGROOM RECEIVING CONGRATULATIONS—(ON THE RIGHT) THE KING OF GREECE WITH THE DUCHESS OF BRUNSWICK, THE BRIDE'S MOTHER. (Planet News)



AN UNCLE OF THE BRIDE AMONG THE WEDDING GUESTS: PRINCE AUGUST WILHELM OF PRUSSIA ENJOYING A JOKE WITH TWO OTHER GRANDDAUGHTERS OF HIS FATHER, THE EX-KAISER. (Keystone)



THE WEDDING CEREMONY IN THE CATHEDRAL AT ATHENS: A GENERAL VIEW (FROM THE ALTAR) SHOWING THE BRIDE AND BRIDEGROOM STANDING IN FRONT, WITH SYMBOLIC CROWNS HELD OVER THEIR HEADS BY TWO OF THE "BEST MEN"—PRINCE PAUL'S BEING HELD BY THE CROWN PRINCE MICHAEL OF RUMANIA, ON THE LEFT. (Keystone)



OUTSIDE THE CATHEDRAL AFTER THE CEREMONY: (LEFT TO RIGHT) HELEN, PRINCESS (FORMERLY QUEEN) OF RUMANIA; PRINCESS IRINE OF GREECE; THE DUKE OF BRUNSWICK; THE BRIDE; THE BRIDEGROOM; THE DUCHESS OF KENT (IN SECOND ROW); THE DUKE OF KENT (SECOND ROW); KING GEORGE OF THE HELLENES; PRINCE PAUL OF YUGOSLAVIA (SECOND ROW); AND PRINCESS PAUL OF YUGOSLAVIA. (Keystone)

A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



THE WORLD'S MOST MODERN BATTLESHIP LEAVES ENGLAND FOR THE MEDITERRANEAN: H.M.S. "WARSPITE" SAILING AFTER HER COMPLETE, £2,269,000 RECONSTRUCTION.

H.M.S. "Warspite" left Portsmouth recently for the Mediterranean, where she becomes the flagship of Admiral Sir Dudley Pound, the C-in-C. After she had been reconstructed at a cost of £2,269,000, her sailing was twice held up by defects developed on trials. At the moment, she is the most modern battleship in the world. Her protection against bombs and plunging fire has been greatly increased, as has her anti-aircraft armament. She now carries four aircraft. (Illustrations Bureau.)



THE PALACE AT WHICH THE BIRTH OF PRINCESS JULIANA'S BABY WAS AWAITED: SOESTDIJK (NOT FAR FROM UTRECHT), WHERE QUEEN WILHELMINA WAS ALSO STAYING. (Fox.)



PREPARATIONS FOR THE CELEBRATION OF THE BIRTH OF A CHILD TO PRINCESS JULIANA: DUTCH HERALDS IN TRADITIONAL COSTUME. (Fox.)



PREPARATIONS FOR THE HAPPY EVENT IN THE DUTCH ROYAL FAMILY: A CRADLE PRESENTED TO PRINCESS JULIANA. (Wide World.)

As we write, the Dutch nation is waiting in eager expectation of the birth of a child to Princess Juliana of the Netherlands and Prince Bernhard of Lippe-Biesterfeld. Princess Juliana is staying at her Palace of Soestdijk. Elaborate arrangements have been made to assure that, as soon as the Royal Palace telephones the news, the announcement can be flashed all over the country to all Government institutions, barracks, and newspapers by means of a system of teleprinters. Queen Wilhelmina has moved into Soestdijk Palace.



A FILM INSTEAD OF A SERMON IN CHICHESTER CATHEDRAL: THE NOVEL FORM OF WORSHIP IN PROGRESS.

A new form of worship was introduced in an English cathedral on January 9. Four talking-films were shown at Chichester. The Dean, the Very Rev. A. S. Duncan Jones, explained in a short address that this was a religious service for which instruments provided by the cinematograph were being used. The films would take the place of the sermon in an ordinary service. (G. P. U.)



THE WORLD'S RECORD HEAD OF AFRICAN WATER BUFFALO: ONE OF MANY MAGNIFICENT TROPHIES EXHIBITED IN THE BRITISH SPORTING EXHIBITION AT SOUTH KENSINGTON.

We illustrate here one of the remarkable trophies in the British Sporting Exhibition, which it was arranged should be opened at the Imperial Institute, South Kensington, on January 14. The collection of sporting guns in the exhibition is illustrated elsewhere in this issue. Heads of big game shot by the King and Queen are a feature of the exhibition. There are also some other remarkable heads from the Royal collections. There are forty records among the trophies shown. (Sport and General.)



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A MARQUETRY HOUSEHOLD BOX LINED WITH BLOCK-PRINTED PAPER OF ABOUT 1605.

This handsome ashwood box was made to hold "pictures of needlework." In spirit and composition, as in the figures, cocks, and Tudor roses, the decoration has much in common with the gaieties of contemporary embroidery. The lining paper is woodblock-printed in black with a diaper of similar roses on the back of printer's unused pulls for an edition of "Remaines of a greater Worke, concerning Britaine," the famous book published in 1605 by William Camden.

THE GIORGIONE DISPUTE: LONDON PANELS; AND UNQUESTIONABLE WORKS.



TWO OF THE FOUR PANELS PURCHASED BY THE NATIONAL GALLERY AS WORKS BY GIORGIONE AND NOW THE SUBJECT OF CONTROVERSY: PICTURES SHOWING THE FIGURE OF DAMON, THE MELANCHOLY SHEPHERD, SET IN LANDSCAPES WHICH IT IS INTERESTING TO COMPARE WITH THOSE IN THE UNQUESTIONABLE GIORGIONES REPRODUCED BELOW, NOTING ALSO THE TREATMENT OF THE FIGURES.—[BY COURTESY OF THE TRUSTEES OF THE NATIONAL GALLERY.]



TWO GIORGIONE PAINTINGS OF UNQUESTIONABLE AUTHENTICITY REPRODUCED FOR COMPARISON WITH THE NATIONAL GALLERY PANELS SEEN ILLUSTRATED ABOVE: THE FAMOUS "TEMPEST" (NOW IN VENICE) AND THE "VIRGIN ENTHRONED"; EACH WITH A LANDSCAPE AND ARCHITECTURAL SETTING WHICH ENABLES A DIRECT COMPARISON TO BE MADE WITH THE PANELS.—[Anderson Photos.]

In view of the great interest aroused by the controversy over the panels ascribed to Giorgione which were bought by the National Gallery a few months ago for £14,000, our readers may like to have an opportunity of comparing two of these panels with works universally agreed to be by the Master in question. Several art experts have challenged the attribution of the National Gallery panels to Giorgione, the latest being Dr. Roberts Longhi, Professor of Art-History at Bologna, who has authorised the statement that they seem to be "scarcely even modest Bergamesque productions in the following of Palma Vecchio." Dr. Tancred Borenius and Dr. Richter would ascribe them to Previtali. "a minor Bergamesque under the influence of Palma." In comparing them with the two recognised Giorgiones reproduced here—

"The Tempest" and "The Virgin Enthroned"—it is well to examine closely the details of the landscapes in each of the pictures. It will be seen that, apparently, Giorgione had a taste for introducing slender trees with long stems and sparse foliage. The landscape in "The Tempest" is of particular moment as it has been suggested that it is a reminiscence of Giorgione's birthplace, Castelfranco. This matter was discussed in our issue of August 13, 1932, when we illustrated the picture on the occasion of its purchase by the Italian Government. A writer in "Illustrazione Italiana" noted at that time: "It is not difficult for those who know Castelfranco and its surrounding walls—running beside the Musone Canal—to realise that the painter has enshrined in this landscape the memory of his native countryside."

The World of the Theatre.

By IVOR BROWN.

THE QUESTION OF COMMERCE.

THING which never seems to alter is the curious contempt for what is vaguely called "The Commercial Theatre" expressed year after year by the younger intellectuals. Do they mean by this that an art ought never to pay, or that the art of the theatre, in so far as it does pay, is bound to be bad, or that theatre managers are a villainous crowd who deliberately put on "bad stuff" in order to fill their filthy pockets? I imagine that the revilers of the Commercial Theatre include all these notions in their confused mood of anger and jealousy. I say "jealousy" deliberately, because many of those who are always raging against "commercial rackets" in the world of books or plays would certainly not refuse large royalties if they could earn them.

To consider these allegations in turn may be helpful to our valuation of the modern theatre in England. "Art

nonsense about villains, survey a few of the recent facts. During 1937 there were produced for profit in the West End of London masterpieces by Ibsen, Granville-Barker, Shaw, O'Neill, Shakespeare, Sheridan, and others. The managers responsible were Mr. Bronson Albery, who took

production for a run in the West End; and Mr. John Gielgud, who is a West End actor-manager working for profit. Are these people scoundrels? No. But they are pillars of the "commercial theatre."

The plays just enumerated were all revivals. Now let us come to plays seen for the first time. Mr. Priestley is himself a commercial manager and collaborates with other commercial managers, like Mr. Rea or Mr. Mitchell. Was it a blackguardly deed to write and stage such pieces as "Time and the Conways," "I Have Been Here Before," and "People at Sea"? These plays, more especially the first two, reflected particular distinction on the London theatre of the autumn. Mr. St. John Ervine's new piece, "Robert's Wife," was put on by Messrs. Beaumont and Tennant and was an immediate success. With its vigorous projection of modern problems, as they touch ecclesiastic and layman, it made no appeal to that Tired Business Man, incapable of thought, who used to be dragged out as another villain of the piece. By now, I think, this creature has become so tired that he never gets to a theatre at all. At any rate, it has been demonstrated, time and again, that an intelligent play, if it discusses subjects of general serious interest and is properly, efficiently handled in terms of theatrical effect, will draw a large public and large profits. The Tired Business Man may rule the cinema: but his hold on the theatre is limited and his contribution to the box-office by no means decisive.

I wish that at the end of every year a truthful balance-sheet of all productions could be published, showing profit and loss for each play, as far as that could be established without considering such subsidiary but very important matters as the sale of film-rights. I would hazard that the musical shows and farces of the less intelligent kind (some musical shows and farces can be very intelligent) have been the greatest losers. The people who scream in terror "Not box-office!" whenever they see any signs of taste, knowledge, and mental activity in a play, are only displaying their ignorance of the box-office. The money squandered in big "musicals" in one year in the West End is a dozen times greater than the sums lost in more civilised and intelligent productions.

It would be absurd to say that good work means, inevitably, good financial results. There are many cases of excellence lacking reward. All I am disputing is the assertion that rubbish always and inevitably draws big profits and that merit is always and inevitably parted from money. My point is that the so-called "commercial managers" are giving the public quite as much of the better drama as that public wants or will endure. If the public show signs of wanting more, they will very soon get it. The last thing that men like John Gielgud, Bronson Albery, Anmer Hall, Alec Rea, Mitchell, Tennant, Beaumont and others want to do is an eternity of corpse-and-crime mysteries or fun-in-the-bedroom nonsense.

What is wrong with our contemporary theatre is

not the lack of decent supply from above, but of decent demand from below. If the disgruntled intellectuals wish to hammer anybody, it must be the public. Many of the commercial managers are doing their best to put standards up, not to drive them down. Their enemy is the public apathy or dilatoriness which lets a good play languish for a month, "building up," as they say, but at a cost so exorbitant that the promise is never fulfilled. In my critical experience—a fairly long one now—I have never been so bored by commerce at its worst as by some of the more pretentious intellectual efforts of the non-commercial theatre.



"ALADDIN," AT THE ADELPHI: THE PRINCESS (JEAN COLIN) AND ALADDIN (ELSIE RANDOLPH).

"Aladdin" opens with the traditional harlequinade and continues with a wealth of slapstick and magical effects. Arthur Riscoe provides plenty of humour as Dame Twankey, and a "dog," a "camel," a "horse," and a "crocodile" figure in the cast.

ought never to pay." In that case, Shakespeare was no artist of the theatre. It paid him well, and one of the few things which actually do emerge about his life beyond a peradventure, is his concern with property. He liked money, he made money, and he was the supreme poet and dramatist of the English tongue. Great artists, of course, are of two kinds. There are the prophetic, who are usually against the temper and the ideas of their time and are both the scolds of the present and the seers of the future, and the practical, who can express their own time's temper and yet transcend, in their scope and sympathy, the taste of a particular epoch. The latter class, to which Shakespeare belonged, will usually make money; the former rarely. But the prophetic type can become the practical type in time and turn scolding and prophecy to their profit. Witness the career of Mr. Shaw.

The upshot of this is that generalisations about art and money are wholly useless. Great art may pay or it may not pay. The success of the town may be a vulgar piece of rubbish or a delicate piece of pictorial history like "Victoria Regina." Mr. Housman's nicely linked episodes could be criticised on this ground of detail or on that. But nobody could call such an entertainment stupid or vulgar, and it probably made more money than any production of 1937 in the West End of London, including all the "musicals." Intelligence, beauty, wit, sympathy—all were there. What is art if not a combination such as this? And it paid. Yet, at this same theatre some years back was produced Mr. Robert Sherwood's fine play about ancient Athens, "Acropolis." Here were the same qualities of perception and expression, but attached to a strange and "difficult" subject. It vanished at once. Art in that case certainly did not pay.

Very well. There are no certainties here. Now let us turn to the managers. Are they villains who basely enrich themselves by producing what they know to be trash? There may be some such, but they will probably be very near the bankruptcy court, if not inside. Let us, instead of attending to this hysterical, melodramatic



"BEAUTY AND THE BEAST," AT THE LYCEUM: BEAUTY (ANNE LESLIE) AND THE BEAST—TRANSFORMED INTO PRINCE HAL (JILL ESMOND).



"I KILLED THE COUNT," AT THE WHITE-HALL THEATRE: BERNARD K. FROY (ANTHONY BUSHELL), ONE OF THREE PEOPLE WHO EACH CONFESS TO HAVING KILLED THE UNPLEASANT COUNT MATTONI.

"I Killed the Count" begins with the discovery of the murdered Count Mattoni—a crime which three people confess they have committed. The action flashes back to show how, according to each "murderer's" story, the deed was committed and introduces a fourth person who was interested in the deceased.

over the Old Vic production of "Ghosts," a great production, but unlikely to pay; Mr. Anmer Hall, whose season of "Modern Classics" at the Westminster Theatre has been a commercial effort to do on a small scale what a national theatre would be doing on a large one; Messrs. Beaumont and Tennant, who gave Shaw's "Candida" its first



"I KILLED THE COUNT": LOUISE ROGERS (BARBARA FRANCIS)—HERE SEEN ARMED WITH A PISTOL—IS INVOLVED IN THE MURDER OF THE COUNT.—[Baron.]

DRAKE'S DRUM SAVED FROM A FIRE.



WHERE DRAKE'S DRUM STOOD ON A BRACKET (NOT VISIBLE HERE), BESIDE THE FIREPLACE: SIR RICHARD GRENVILLE'S HALL IN THE WEST WING AT BUCKLAND ABBEY; SHOWING (ON RIGHT WALL) DRAKE'S SWORD AS MAYOR OF PLYMOUTH.—[Topical.]

Drake's Drum and other relics of the famous Admiral, including his portrait by Janssens and his ceremonial sword as Mayor of Plymouth, were happily saved, with old pictures and other heirlooms, from the fire which gutted the west wing of Buckland Abbey, near Yelverton, Devon, on January 6. Firemen prevented the flames from spreading to the central tower and east wing. They and the police and other helpers had narrow escapes from falling debris, especially when the roof of the west wing collapsed. The Abbey, one of the oldest buildings in Devon, was founded in 1278 for Cistercian monks, and was surrendered at the dissolution of the monasteries. Sir Richard Grenville, of "Revenge" fame, converted it into a mansion in 1575 and sold it to Sir Francis Drake in 1580.



"TAKE MY DRUM TO ENGLAND, HANG ET BY THE SHORE": THE FAMOUS RELIC IN ITS POSITION ON A BRACKET IN BUCKLAND ABBEY BEFORE THE FIRE.—[Topical.]



BUCKLAND ABBEY DURING THE FIRE: AN AIR VIEW SHOWING THE GUTTED WEST WING (ON THE RIGHT), WITH A FIREMAN ON THE PARTLY COLLAPSED ROOF PLAYING A HOSE, AND SALVED FURNITURE ON THE LAWN BEYOND.—[G.P.U.]

FOLK-DANCING IN THE ALBERT HALL.

The New Year Festival of the English Folk Dance and Song Society was held in the Albert Hall on January 8. A large audience was entertained by a programme of country-dances in which any number can take part, interspersed by displays given by the Society's demonstration team and the traditional morris and sword dances of different localities. An interesting series of Irish reels danced by an Irish team was very successful, but the chief visitors—French dancers from the Berry region—aroused special enthusiasm. Their programme consisted of a gigue and several bourrées and they were accompanied by a *vielle*—a kind of hurdy-gurdy. The English dances were performed for the most part to the pipe and tabor; and included "The Phoenix," the Newbiggin Sword dance, the Grenoside (Sheffield) sword dancers in their clogs (their first appearance in London), and coconut dancers from Bacup. The Running Set and the Big Set, two American dances, were demonstrated with Mr. Douglas Kennedy, the organiser, as master of ceremonies and "caller."



THE NEW YEAR FESTIVAL OF THE ENGLISH FOLK DANCE AND SONG SOCIETY IN THE ALBERT HALL: A REHEARSAL BY THE ENGLISH NATIONAL DEMONSTRATION TEAM, WHO TOUR THE COUNTRY GIVING DISPLAYS.—[G.P.U.]



PERFORMERS, LINKED TOGETHER BY HANDKERCHIEFS TO FORM FIVE CIRCLES, PREPARING TO EXECUTE A COUNTRY DANCE PROBABLY ASSOCIATED WITH DANCING ROUND THE MAYPOLE: A GENERAL VIEW DURING A REHEARSAL.—[Wide World.]



THE CHIEF VISITORS TO THE FESTIVAL, WHO DANCED A GIGUE AND SEVERAL BOURRÉES: MEMBERS OF THE FRENCH TEAM OF TEN FROM BERRY WITH THEIR ACCOMPANIST, WHO PLAYED A *VIELLE*, OR HURDY-GURDY.—[G.P.U.]

SUMERIAN CONTACTS IN SYRIA SOME 4000 YEARS AGO.

NEW DISCOVERIES AT CHAGAR BAZAR AND BRAK: A RECORD OFFICE OF 1900 B.C., AN ORACLE OF 2300 B.C., AND A GIGANTIC PALACE OF 2500 B.C. IN A REMOTE SYRIAN STRONGHOLD OF SUMERIAN CULTURE.

By M. E. L. MALLOWAN, M.A., F.S.A., Field Director of the British Museum and British School of Archaeology in Iraq Expedition to the Habur Region of North Syria.
(See Illustrations on three succeeding pages)

The following article is a record of the third archaeological campaign to North Syria, under the auspices of the British Museum and of the British School of Archaeology in Iraq. Generous support was also received from the Ashmolean Museum, Oxford, from the Museum of Archaeology and Ethnology, Cambridge, and from Sir Charles Marston. An account of the previous campaigns was published in "The Illustrated London News" of Nov. 23, 1935, and March 27, 1937. A considered programme of excavation has finally led to the remarkable discoveries of the third season. Mr. Mallowan, as leader of the Expedition, was assisted by Mrs. Mallowan, Colonel Burn, C.I.E., O.B.E., and two architects, Mr. L. Osman and Mr. R. H. Macartney, A.R.I.B.A.

THE first task of the season was to complete the excavation of Chagar Bazar, a site which lies in the N.E. corner of Syria, 25 miles south-west of the city of Nisibin. Our intention was to try to find more traces of written

at its confluence with the River Radd on an ancient caravan route connecting Nineveh on the Tigris with the cities of Syria and E. Anatolia via the Jabal Sinjar. The Romans quickly realised the strategic importance of the site, for at the foot of the mound, which had been deserted for more than 1500 years when they arrived, they placed one of their most important camps to guard the Eastern frontier of Syria.

The highest slopes of the mound were, on excavation, found to consist of private houses last occupied in about 1500 B.C. These houses contained a late variety of the painted pottery known as Habur ware, and some specimens of the remarkable goblets with drawings of birds and geometrical designs in a white paint on a black or red background, closely similar to specimens recently discovered by Sir Leonard Woolley in the Amk plain of Eastern Syria and published in *The Illustrated London News* of Oct. 9, 1937. Associated with this pottery was a remarkable "face vase," a pedestal-based cup (Figs. 14-17, page 95), which is not far removed in form from what may be termed the "Hurrian" ware of Atchana to the west and of Billa, Nineveh and Ashur to the east: it is moulded in the shape of a man's head. The cup was first thrown on the wheel and the features were subsequently worked by hand, mostly with the finger and thumb, the mouth finished off with a scalpel. The facial characteristics are emphasised by a liberal application of paint. The lively modelling of the face is intensified by the painting of the details: there are long, narrow eye-brows; painted circles give prominence to the eyes; an attempt is made to represent the convolutions of the ears and there are straggling side-whiskers; the stippling suggests a short, stubbly beard and a moustache; a surround of paint accentuates the broadness of the grin; the row of triangles on the head may be intended to represent a crown. Its approximate date is about 1500 B.C.

The houses of this period are all that remain of the last occupation on the mound of Brak, and they were built at a time when there was a considerable decline in population throughout the Upper Habur: they occupied no more than one-fifth of the surface area of the mound and looked down on the ruins of a much greater city, which came to an end before 2000 B.C. Excavation elsewhere proved that between 3000 and 2000 B.C. the whole of this vast site was dominated by a Sumerian civilisation far distant from its natural home, many hundreds of miles to the South, in Mesopotamia proper.

The greater part of the campaign was devoted to the excavation of Tall Brak, a vast mound, the highest point of which still stands no less than 140 feet above the level of the plain. Brak lies on the right bank of the River Jaghjagha

state of preservation, some of them still standing no less than 42 brick courses high, and it is conjectured from the immense depth to which the foundations were dug that originally the palace walls must have stood to a height of not less than 60 feet, dominating the entire steppe of the Eastern Habur. Throughout this region to-day there is no building that can compare with the palace in magnitude. The main entrance of the palace passed through an enormous defensive wall no less than nine metres (29½ ft.) thick, and the inner wall was faced with great rough-hewn basalt blocks containing mud mortar between them.

The lay-out of this building is analogous to that of the Great Courtyard at Ur. The spaciousness of its courts and the capacity of its magazines suggests that it served



FIG. 1. DATING MOSTLY FROM ABOUT 2500 B.C.: JEWELLERY DISCOVERED AT BRAK—TWO SILVER BANGLES, GOLD EARRINGS, FINGER-RINGS, PENDANTS, BEADS AND FOIL.

Thirteen of the gold earrings were found in a single clay vase in one of the private houses at Brak. One gold finger-ring (fourth object from right in lowest row but one) came from a priest's speaking-tube cut through an altar in a private chapel of 2300 B.C. (shown in Fig. 5 on page 93).

material in order to ascertain the precise date of the last occupation of the city. By a remarkable piece of good fortune, on the tenth day of the season, we achieved our exact object—the discovery of the ancient Record Office. This proved to be a small room no more than 8 feet long by 6 feet wide, with a vaulted roof which had crashed on the floor in antiquity and buried beneath it a collection of 70 cuneiform tablets (see Fig. 13, showing three examples). The tablets, which were stacked on flat trays consisting of broken pieces of pottery, were inscribed in the Babylonian script and appear to have been written round about 1900 B.C. They are apparently contract tablets, many of them recording the receipt and issue of grain, and they contain long lists of proper names: it is hoped that they may reveal the ancient name of the city itself. The tablets are now on their way home to the British Museum and await decipherment at the hands of experts in the Department of Egyptian and Assyrian Antiquities. This is the first considerable collection of cuneiform documents discovered on the Habur, and it is of the greatest historical importance for fixing the date of a large mass of archaeological material besides giving us many side-lights on the history of the region.

These tablets mark the beginnings of a period which probably lasted for two or three hundred years. A fine bronze battle-axe (Fig. 7), similar to specimens discovered at Ras Shamra and at Atchana, is a relic of the time, suggesting a trade connection with the Mediterranean coast. Some splendid examples of painted pottery, known as Habur ware, and an engraved carnelian cylinder seal surmounted by gold caps, are of approximately the same date, i.e., they fall between 1900 and 1600 B.C.



FIG. 3. FLINT ARROW-HEADS OF ABOUT 2300 B.C.: TYPICAL EXAMPLES FROM A COLLECTION OF ABOUT A HUNDRED DISCOVERED AT BRAK, WHERE THERE SEEMS TO HAVE BEEN A SPECIAL FLINT INDUSTRY IN ANCIENT TIMES.

The southern half of the mound was found to contain a vast palace entirely Sumerian in plan, more than 200 yards in length and originally probably nearly 80 yards in breadth. The ground plan centred about an enormous courtyard measuring 35 by 42 metres (about 115 ft. by 138 ft.), flanked by large store chambers and giving access by a majestic flight of stone steps to a smaller subsidiary court. The mud-brick walls were often in a remarkable



FIG. 4. FOR COMPARISON WITH THOSE FROM BRAK (FIG. 3): FLINT ARROW-HEADS FOUND AT UR (FROM THE "ANTIQUARIES' JOURNAL," VOL. V., NO. 4, PLATE XL, OCTOBER 1925; ALSO SPEISER'S "TEPE GAWRA," PLATE XXXVIII, NOS. 12-18.)

primarily as a receiving house for the agricultural produce belonging to the city. As a capital of the eastern Habur, Brak must have commanded considerable revenues in rents and tithes, which were at that period paid in kind. The residential quarters produced jewellery (Fig. 1), seals, a gold finger-ring and a spiral coiled gold ear-ring.

The title of palace is warranted by the magnificence of the lay-out and by the discovery of a beautifully made foundation box in alabaster (Fig. 9) under the south corner (unfortunately plundered in antiquity), but still suggesting royal prerogatives. Numerous inscribed seal impressions found in the rooms indicate the period 2500-2300 B.C. as the approximate date of its occupation: at the end of that time the building was destroyed by fire, as we may gather from the deep bed of ash under which many of the rooms were buried.

Almost the last discovery of the season was a deep shaft in the south corner of the palace, with twelve steeply cut steps, penetrating at the bottom into a complex of five subterranean treasure chambers, which remain to be excavated next season. In the shaft itself there were numerous small objects, including jewellery, seals, and alabaster idols (Fig. 2).

Abutting on the north-east end of the palace was a long range of private houses last occupied in about 2200 B.C., closely similar in plan to Sumerian houses in Mesopotamia proper. Here we made a remarkable discovery: one of the houses contained a private chapel with a decorated semi-circular clay altar standing in one corner (Fig. 5). The altar was embellished with a scalloped façade and two rows of panelling covered with whitewash. In one of the panels there was a small hole which penetrated right through the altar into a secret chamber lying behind the chapel. The purpose of this hole was clear enough: it must have served as an oracle hole or speaking tube at which a priest could squat unseen and pronounce words of magic to anyone consulting the oracle. A gold finger-ring (Fig. 1) was found within the hole not far back from the panel face: perhaps the ring was the price of consultation.

More than one-half of the palace, the subterranean treasure chambers, and the private houses remain to be excavated next season. From this distant stronghold of Sumerian civilisation, firmly established in remotest Syria during the third millennium B.C., we may confidently expect to learn much of vital importance for an understanding of the course of history in western Asia at that

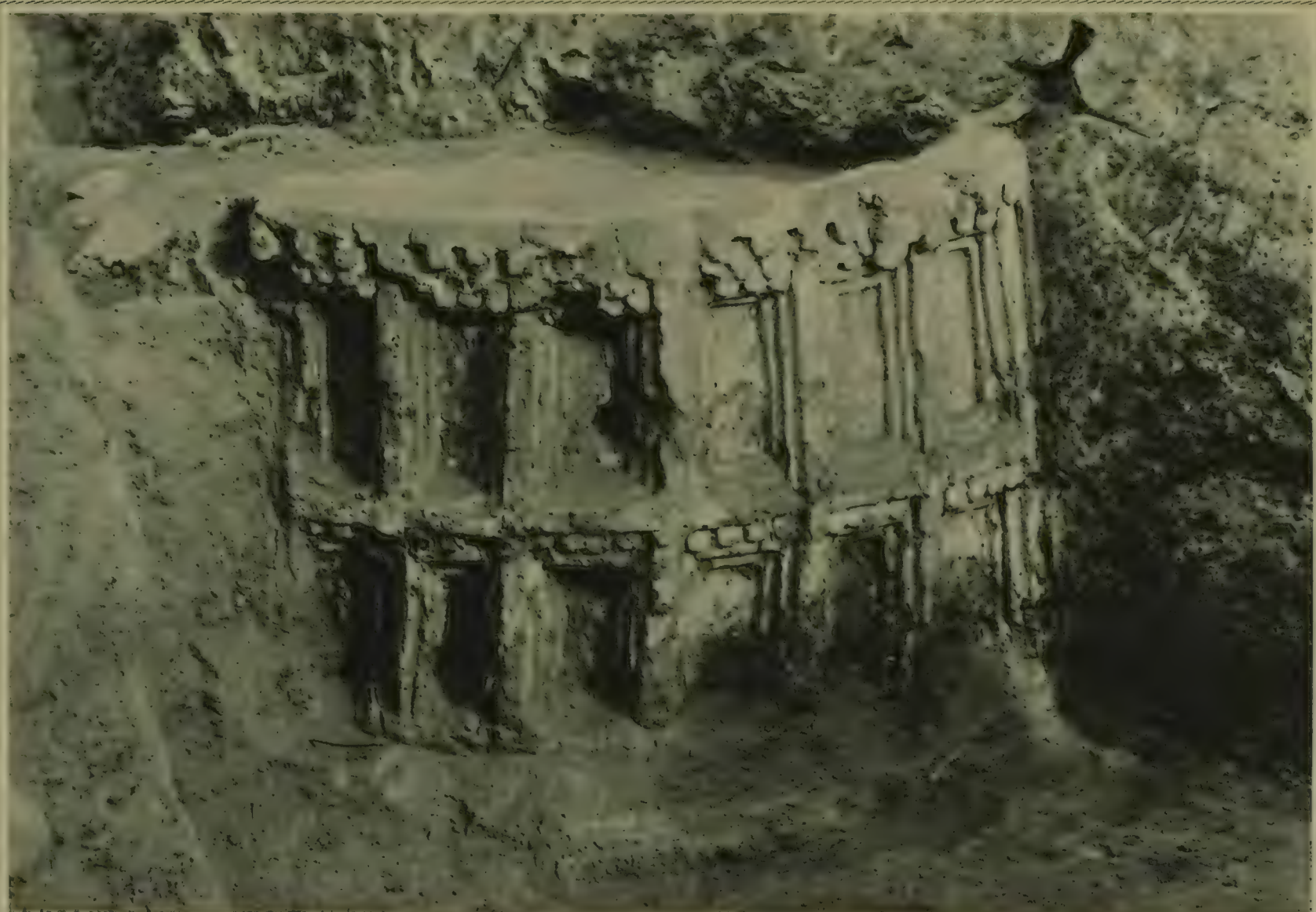


FIG. 2. AMULETS OF ABOUT 3000 B.C. FROM BRAK, WITH A COPPER PIN (LOWER RIGHT) OF ABOUT 2700 B.C. FROM CHAGAR BAZAR: A GROUP PROVIDING COMPARISONS WITH DISCOVERIES AT UR, KISH, AND MARI.

The amulets, which are of steatite, white marble, alabaster, lapis lazuli, and shell, range from the Jamdat-Nasr to the Early Dynastic period. The two alabaster idols surmounted by a neck and a pair of eyes (middle row, left) may be compared with the so-called "Hut symbols" from Gawra IX. (Speiser, "Tepe Gawra," plate XLIVc). One specimen from Brak was found in the deep shaft entrance to subterranean chambers beneath the palace. Some of the amulets are exact counterparts of Early Dynastic work from Sumer—e.g. (top row), lapis lazuli bull's beard, as found also in royal tombs at Ur; and the shell bull's leg (extreme right) with black paint inlaid, which is similar to Kish inlay and contemporary material from Mari. The copper pin (lower right) surmounted with an ibex head came from a grave at Chagar Bazar.

PRIESTCRAFT OF 2300 B.C.: AN ORACLE HOLE; SNAKES AND SCORPIONS.

PHOTOGRAPHS BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM. (SEE ARTICLE ON THE OPPOSITE PAGE.)



5. A RELIC OF SYRIAN PRIESTCRAFT 4000 YEARS AGO: AN ALTAR OF 2300 B.C. IN THE PRIVATE CHAPEL OF A HOUSE AT BRAK, SHOWING (CENTRE) THE MOUTH OF A "SPEAKING-TUBE" TO ENABLE A PRIEST IN A ROOM BEHIND TO MAKE ORACULAR UTTERANCES—A DEVICE SIMILAR TO ONE FOUND AT CORINTH.



6. VENOMOUS REPTILES AND INSECTS AS RELIGIOUS SYMBOLS IN NORTHERN SYRIA ABOUT 2300 B.C.: A RITUAL VESSEL IN THE SHAPE OF A CLAY TROUGH ADORNED WITH RELIEF FIGURES OF SNAKES AND SCORPIONS, DISCOVERED IN A HOUSE NEAR THE PALACE AT BRAK (ABOUT 13 INCHES LONG BY 4½ IN. HIGH).

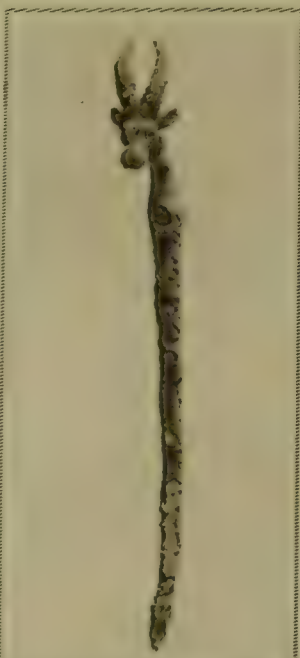
The full descriptive note on Fig. 5 reads: "A semi-circular altar standing in the corner of a private chapel of 2300 B.C. The altar was of clay faced with a white lime-plaster. Note the scalloped decoration over the panels and the hole (in third upper panel from left) penetrating right through the altar into a back room—doubtless the oracle hole or speaking-tube of the priest. Inside the hole was found a gold finger-ring (Fig. 1, page 92)—a suppliant's payment?"

Compare a striking analogy at classical Corinth, where there was a circular altar, a metope which was a trap-door, and a priest's megaphone or oracle hole adjacent. (For this Corinth example, see the American School of Classical Studies at Athens 'Guide to the Excavations and Museum,' 1928, and the American 'Journal of Art and Archaeology,' October 1922)." The trough illustrated in Fig. 6 is compared with ritual vessels from Beisan and Ashur.

ARCHIVES FROM A RECORD OFFICE
NEARLY 4000 YEARS OLD; AND RELICS
OF SYRIAN ART AND RELIGION.



7. SIMILAR TO SPECIMENS FROM RAS SHAMRA AND ATCHANA: A BRONZE AXE FOUND AT CHAGAR HAZAR, AS IT APPEARED WHEN CLEANED (5½ IN. LONG).



8. NEARLY 5000 YEARS OLD: A COPPER PIN (3½ IN. LONG), WITH GOAT-HEAD TOP, FROM AN EARLY DYNASTIC GRAVE AT CHAGAR HAZAR.

DISCOVERIES VITAL TO CHRONOLOGY
MADE DURING BRITISH RESEARCHES
AT BRAK AND CHAGAR HAZAR.



9. SHOWING (IN FOREGROUND) AN ALABASTER FOUNDATION-BOX BUILT INTO THE WALL BUT RIFLED OF ITS CONTENTS IN ANCIENT TIMES: THE SOUTH CORNER OF THE PALACE AT BRAK.



10. A RELIC OF "PURE RELIGION BREATHING HOUSEHOLD LAWS" SOME 4000 YEARS AGO: A "SACRED HEARTH" DISCOVERED IN A HOUSE AT BRAK DATING FROM ABOUT 2000 B.C.



11. BRAK RELICS OF WARFARE FORTY TO FIFTY CENTURIES AGO: (UPPER) AN OBSIDIAN ARROW-HEAD (1½ IN. LONG) OF ABOUT 2500 B.C.; AND A DOLERITE MACE-HEAD (2½ IN. LONG), WITH LION RELIEF, OF ABOUT 3000 B.C.



12. MASSIVE DOMESTIC ARCHITECTURE IN NORTHERN SYRIA ABOUT 3700 YEARS AGO: AN ARCHED WINDOW IN A HOUSE EXCAVATED AT CHAGAR HAZAR DATING FROM ABOUT 1800 B.C.



13. CUNEIFORM TABLETS FROM THE ANCIENT RECORD OFFICE DISCOVERED AT CHAGAR HAZAR: TYPICAL EXAMPLES FROM A COLLECTION OF SOME 70 TABLETS IN BABYLONIAN SCRIPT, APPARENTLY WRITTEN ABOUT 1900 B.C. AND RECORDING THE RECEIPT AND ISSUE OF GRAIN—THE FIRST CONSIDERABLE STORE OF CUNEIFORM DOCUMENTS FOUND IN THE HABUR REGION, AND OF GREAT HISTORICAL IMPORTANCE FOR PURPOSES OF CHRONOLOGY.

The fact that the battle-axe from Chagar Bazar (Fig. 7) resembles specimens found at Ras Shamra and Atchana, on the Mediterranean coast, suggests possible trade connection between that region and the Habur district. The full descriptive note on Fig. 9 reads: "The south corner of the Palace at Brak, with an alabaster foundation-box which had been built into the wall. The box originally contained

four compartments and had been plundered in antiquity. Presumably it once held a statuette and inscribed tablets of the founder of the Palace." The dolerite mace-head (Fig. 11), of Sumerian workmanship, dates from the turn of the Jamdat Nasr and Early Dynastic periods. The lion on it recalls lion-relief vases at Uruk. The cuneiform tablets are discussed in Mr. Mallowan's article (page 92).

HUMOUR IN ANCIENT SYRIAN CERAMICS: A FACE-VASE OF 1500 B.C.

PHOTOGRAPHS BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM. (SEE ARTICLE ON PAGE 92.)



14. SHOWING THE STRAGGLING SIDE-WHISKERS, STUBBLY BEARD AND MOUSTACHE, AND TRIANGULAR DECORATION POSSIBLY REPRESENTING A CROWN: A DRAWING MADE TO BRING OUT DETAILS OF DESIGN IN THE FACE-VASE FOUND AT BRAK. (Actual size.)



15. THE VASE AS IT APPEARED AFTER BEING CLEANED: A PHOTOGRAPH SHOWING THE HUMOROUS AND EXPRESSIVE FACE, WITH "THE LIVELY MODELLING INTENSIFIED BY THE PAINTING OF DETAILS," SUCH AS EARS AND EYEBROWS. (Almost actual size.)



16. THE VASE AS IT APPEARED BEFORE THE CLEANING PROCESS WAS COMPLETED: A THREE-QUARTER VIEW SHOWING PATCHES OF CORROSION STILL REMAINING ON THE LEFT CHEEK, THE CORNER OF THE MOUTH, AND THE EYES AND BROW. (Almost actual size.)



17. AKIN TO "HURRIAN" WARE FOUND AT ATCHANA, BILLA, NINEVEH, AND ASHUR: THE PEDESTAL-BASED FACE-VASE FROM BRAK IN PROFILE, SHOWING THE PROMINENT NOSE AND EYES, CONTRASTED WITH RECEDING MOUTH AND CHIN. (Actual size.)

This remarkably humorous work was found among other pottery in remains of houses last occupied about 1500 B.C., near the summit of the mound at Brak, in northern Syria. The descriptive note reads: "A face-vase in yellowish clay, with design in black paint. The vase is a Kassite-Babylonian type, wheel-made, with the modelling of the features subsequently worked by hand. The double row of triangles on the head may represent a crown. Note the painting of the ears, side-whiskers,

and stippled beard. It is contemporary with Atchana-Billa-Hurrian ware. About 1500 B.C. Height, 12.5 cm." In his article (page 92) Mr. Mallowan mentions that Hurrian ware has been found also at Nineveh and Ashur. Atchana, near Antioch, was recently excavated by Sir Leonard Woolley, as described by him, with illustrations, in our issue of October 9 last. The dimensions of the Brak face-vase, roughly 5 in. high, are shown by the drawing (Fig. 14) and the photograph in Fig. 17.

SWITZERLAND'S MOST FASHIONABLE WINTER SPORTS CENTRE: LIFE AT ST. MORITZ—FIVE HOURS FROM LONDON BY AIR!

DRAWINGS BY BRVAN DE GRIGNAU.



A MORNING DISPLAY BY AN EXPERT AMONG THE SKATERS ON THE GREAT EISPLATZ AT SUVRETTA HOUSE, ST. MORITZ: A CHAMPION DEMONSTRATING THE FINEST POINTS OF THE ART, IN AN AREA MARKED BY NOTICE-BOARDS, TO A CROWD OF SPECTATORS ON THE ICE AND OTHERS ON THE BENCHES (ON THE RIGHT).

WE give here some drawings, made at the Suvretta House Hotel, which are typical of life at St. Moritz, the world-famous Swiss winter sports centre. St. Moritz is now within little more than five hours of London, since the air route from Zurich has just been extended to Samaden in the Engadine. For skiers the great attraction at St. Moritz are the wide Corviglia slopes, with their great diversity of runs. From St. Moritz the skier is taken up by the Chantarella-Corviglia funicular, and the Corviglia Piz-Nair funicular, and from Suvretta by the special ski-lift climbing to Randolins and Piz-Nair. The lift takes the skier up 2350 ft., in eight minutes' pleasant tailing. This means that the mile between

(Continued opposite.)



RIGHT: THE ENTRANCE TO SUVRETTA HOUSE AT LUNCHTIME: RETURNING SKIERS STACKING THEIR SKIS BESIDE THE DOOR AND HAVING THE SNOW DUSTED OFF THEM; WHILE A SEVERAL HOURS IN FROM THE TOWN.

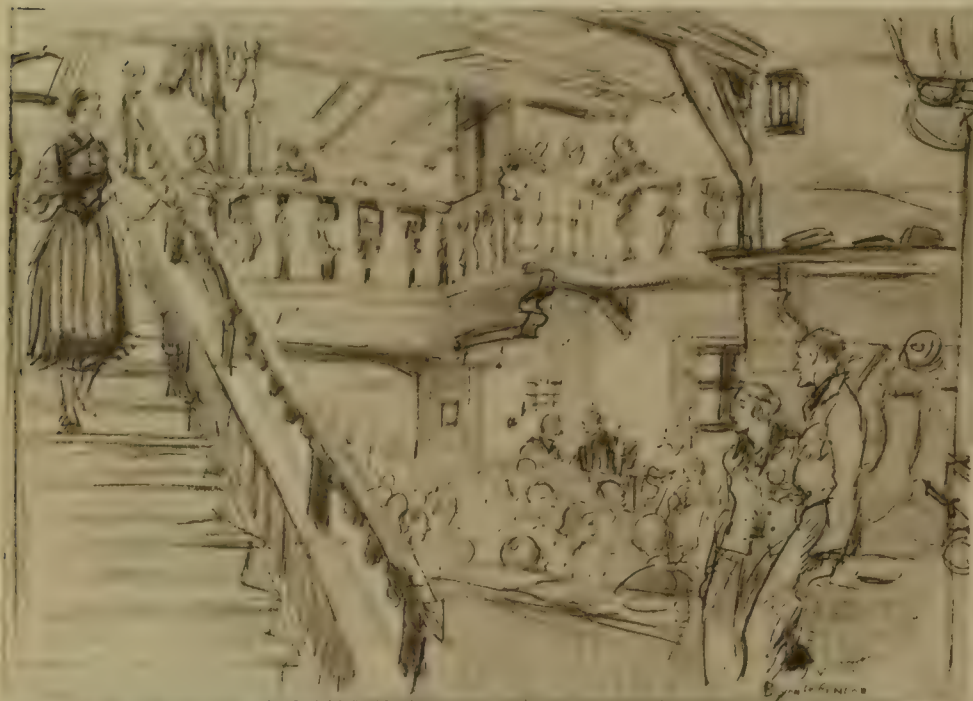


Randolins and Suvretta can easily be done twenty or thirty times a day. The Corviglia area is constantly scoured by the Corviglia skiing patrols. But skiing is only one of the amusements provided by St. Moritz. The famous Cresta Run opened in November, and the first races have just been run. The Grand National takes place in the first half of February. Lack of space prevents even the enumeration of all the skiing, skating, ice-hockey, horse-racing, and curling events of the St. Moritz season, but they include an International tennis tournament; the European Championships in Figure Skating for Women and Men, at the end of January; and numbers of great jumping competitions.

LEFT: TEA-TIME IN THE GREAT SUVRETTA LOUNGE: AN OCCASION MARKED BY COMPLETE UNCONVENTIONALITY IN THE MATTER OF COSTUME AMONG THE SKIERS AND SKATERS WHO HAVE COME STRAIGHT IN FROM THE MOUNTAIN OR THE EISPLATZ.

AT ST. MORITZ—SWITZERLAND'S MOST FASHIONABLE WINTER SPORTS CENTRE.

Drawings by BRYAN DE GRINEAU.



ONE OF THE OLDEST HOUSES OF THE ORIGINAL VILLAGE OF ST. MORITZ NOW A MUCH-FREQUENTED RESTAURANT: COCKTAIL-TIME IN THE PICTURESQUE "CHESA VEGLIA."



ON THE CHANTARELLA SLOPES: THE SCHWEIZER SKI-SCHOOL AND THE RESTAURANT SALASTRAINS, WHERE SKIERS WISHING TO SPEND THE DAY ON THE SLOPES CAN HAVE THEIR LUNCH



FRESH SNOW INSTEAD OF SAND FOR SLIPPERY PLACES IN THE STEEP STREETS OF ST. MORITZ: A LOAD COLLECTED FROM THE ROOFS OF THE TOWN BEING SPRINKLED—AFTER A HARD FROST.



THE CROWD OF SKIERS MAKING FOR THE CHANTARELLA SLOPES: THE MORNING RUSH AT THE FUNICULAR RAILWAY—A CHARACTERISTIC SIGHT AT ST. MORITZ.

St. Moritz, Mürren and Pontresina have been called "the three graces of Switzerland." They provide that mixture of great physical exertion with sophisticated social life which is so eagerly demanded nowadays—graceful lounging and days passed in small talk and polite promenades being things of the past. As can be seen from our

LEARNING TO SKI ON THE CHANTARELLA SLOPES: A LARGE CLASS UNDERGOING INSTRUCTION IN SKI MOVEMENTS AND EXERCISES IN A BODY; AND OTHER PUPILS PRACTISING BY THEMSELVES.



NOVICES ENCOUNTER INITIATES ON THE "RUE DE LA PAIX": EXPERT SKIERS RUNNING DOWN FROM CORVIGLIA AND CHANTARELLA PASSING STRUGGLING LEARNERS.

drawings, many of the visitors to St. Moritz take their winter sports extremely seriously, and even submit to being "drilled" in "ski-squads" by an instructor. Ski-ing is such a delightful sport that it is understandable that proficiency must be acquired at the highest speed possible.



ONE OF THE FINE EIGHTEENTH-CENTURY ROOMS OF NORFOLK HOUSE WHOSE REMAINING CONTENTS ARE TO BE DISPERSED BEFORE THE HISTORIC MANSION IS DEMOLISHED: THE SPLENDID SALOON; WITH WINDOWS OVERLOOKING ST. JAMES'S SQUARE.

NORFOLK HOUSE— FOR BREAKERS, A MUSEUM, AND BIDDERS.

NORFOLK HOUSE is to be pulled down and the sale of its remaining furniture and fittings is to take place on February 7, 8, and 9, Christie's acting as auctioneers. The interior decorations are of great interest, apart from their historical associations, as representing the very brief period of rococo in this country. The house was built by the ninth Duke of Norfolk, between 1748 and 1752, and was designed by the elder Matthew Brettingham. It is good
[Continued below.]



THE FINEST INTERIOR AT NORFOLK HOUSE—TO BE PRESERVED AT THE VICTORIA AND ALBERT MUSEUM: THE ROCOCO MUSIC-ROOM



THE MAIN STAIRCASE AT NORFOLK HOUSE, FAMOUS AS THE TOWN RESIDENCE OF DUKES OF NORFOLK AND AS THE BIRTHPLACE OF GEORGE III.



ANOTHER VIEW OF THE MUSIC-ROOM, WHICH THE DUKE HAS PRESENTED TO THE NATION; SHOWING THE ROCOCO DESIGNS ON THE CEILING, INTO WHICH ARE INTRODUCED EMBLEMS OF THE ARTS AND SCIENCES, WITH TROPHIES OF MUSICAL INSTRUMENTS ON THE MIRRORS.



THE DINING-ROOM: WITH EXAMPLES OF ROCOCO DECORATION; AND A PORTRAIT OF BERNARD TWELFTH DUKE OF NORFOLK (1815-42) OVER THE FIREPLACE.



THE BALL-ROOM AT NORFOLK HOUSE: A MID-NINETEENTH CENTURY RETURN TO THE STYLE OF LOUIS QUINZE, PRODUCING AN EFFECT OF GREAT RICHNESS.

to learn that the interior of the most beautiful room, the Music-room, is to be preserved; since the Duke has generously decided to present it to the Victoria and Albert Museum. Here the original decoration remains very much as it was left by the ninth Duke and Duchess, whose names, Edward and Mary, appear entwined in an elaborate cypher over the door of the east wall. The ceiling is divided into compartments in the usual Palladian manner; and the panels frame charming rococo

designs into which are introduced emblems of the arts and sciences. The larger wall panels are carved with trophies of musical instruments, the design of which is repeated in the gilt mirrors over the fireplace and at the opposite end of the room. There is a possibility that the painted ceiling in the old house may also be saved. In the saloon the great mirrors and the crimson wall hangings combine with the gilded ceilings to produce a magnificent effect. The mirrors incorporate roundels by Zuccarelli.

BOOKS OF THE DAY.

ON reading lately that

Herr Hitler is likely to make a return call on Signor Mussolini this spring, I felt the time ripe to mention "I KNOW THESE DICTATORS." By G. Ward Price. With 8 Illustrations (Harrap; 8s. 6d.). Such a use of the word "these" generally implies censure or contempt, and from the title one might have expected a work of disparagement or denunciation. Here, however, the intention—or at any rate, the result—is the exact opposite. What the famous war correspondent appears to mean is: "I know the men whom some contemptuously call 'these Dictators,' and, believe me, they are really good fellows." He extols them as men and recommends them as political allies.

Discussing their relations with this country, Mr. Ward Price writes: "Both of them are emphatic in expressing the desire to be on better terms with Britain. . . . If Great Britain had reserved to herself more liberty of independent action, and had used it to negotiate directly with the Dictators, Europe might be a safer place to-day." Recalling the Duce's visit to Berlin last September, the author declares further: "If the exchange of personal pledges between Hitler and Mussolini means that Italy is committed to playing the rôle of a 'brilliant second' to Germany, this new line-up in Europe may lead to war. The only way to mitigate that risk would be to expand the Italo-German Agreement into another Four-Power Pact, such as was signed between Germany, Italy, France, and Britain in July 1933, and to enlarge it by bringing Poland within its scope." Elsewhere he says, in regard to the Mediterranean: "The safety of the communications of the British Empire calls for a policy of friendship, not hostility, towards Italy"; and again, concerning the German question: "Britain and Germany are still the key to the European situation. Agreement between them would be a sure guarantee of peace among the nations of Western Europe. It is too late to disarm Germany by force; it may not be too late to disarm her by friendship. . . . To fit these new national formations [i.e., the Nazi and Fascist régimes] into the European family is the most urgent task at present before humanity."

On the personal side, Mr. Ward Price's book is still more interesting, for he knows both the statesmen well, and devotes much space to details of their lives, with revealing anecdotes. He has even been taken up in an aeroplane by the Duce, who piloted the machine himself. "Mussolini's taste in literature," we are told, "is wide, for it extends to German, French, and English authors in the original, as well as Italian. He likes modern novels, but history is what he mainly reads." We learn, too, that he is fond of cats and dogs, and that "the tenderness of heart behind the Duce's stern exterior extends to all children." It was shown dramatically once, on a public occasion, when he was unexpectedly presented with a doll for his little daughter, then recovering from a grave illness: "Mussolini almost broke down. The tears rushed to his eyes. He took the doll and stood for a moment, clearing his throat as if about to speak. Then in a strained whisper he said to Signor Alfieri, the Press Minister, 'I can't reply to this speech. You must say something.' The Duce walked away and stood with his back turned, looking out from a window, holding the doll clasped as tightly to his breast as if it had been the child herself. It was only after several minutes that he mastered his feelings."

One passage recalls the outcry at Italy's use of gas against the Abyssinians. "When I mentioned this to Mussolini," says Mr. Ward Price, "he answered that it was not asphyxiating gas, but only tear-gas and a mild kind of mustard-gas, which raised blisters but was not fatal. 'To call that an "atrocious" is simply stupid,' he said. 'If you want to talk about atrocities I will show you pictures of what Abyssinians have done to our men which are too horrible for any newspaper to print.'" Mr. Ward Price talked with him just after he had announced the fall of Addis Ababa. "I told the Duce," he writes, "that I was leaving by air in the morning for Jerusalem, where I expected to see his defeated foe, the Negus, who had fled from Abyssinia. 'Tell him I have no feeling against him personally. Our quarrel has been a clash of historic forces. . . . I know the Negus,' Mussolini went

on. 'When he came to Rome in 1928 I showed him round the city for ten days. He made the mistake of not believing in my friendship.' "

The story of Herr Hitler's career and the growth of the Nazi movement in Germany occupies more than half the book, and we get unusual glimpses of the Führer. The following passage, for instance, shows traits seldom mentioned in newspapers: "There is a strong strain of sadness and tenderness in his disposition. The intensity of feeling that imparts such high voltage to his public activities makes him sensitive to private griefs. When a close friend said to him: 'You have been so lucky in everything you have undertaken,' he replied: 'In my political life I have always been lucky, but in my private life I have been more unfortunate than anyone I have ever known.' Though brought up a Catholic, Hitler is not a professing Christian. Yet he once said very earnestly to me: 'I believe in God, and I am convinced that He will not desert sixty-seven million Germans who have worked so hard to regain

by Professor H. J. Laski

(Gollancz; 12s. 6d.). The author of the Foreword, who holds the Chair of Political Science in the University of London, has a high opinion of this volume. "As a survey," he says, "of the mechanisms through which the purpose of Herr Hitler's dictatorship is fulfilled, I know no existing book of comparable value." Professor Brady's general attitude becomes apparent when he writes: "The régime which the Nazis proceeded to establish is fairly described, by the very nature of the major interest which sponsored it, as a dictatorship of monopoly capitalism. Its 'fascism' is that of business enterprise organised on a monopoly basis, and in full command of all the military, police, legal, and propaganda power of the State."

One of the main objections to dictatorial rule—whether black, brown, or red—is a tendency to suppress independence of thought and speech. In his final peroration, Professor Brady develops this charge against the Nazis in a combative spirit. "In the stifling atmosphere of fascism," he writes, "no originality of mind, no creative powers, can flower. The writer must drop his novel or his poem for the bitter propaganda tract, the natural scientist must search for that which promotes the ends of those who command what he shall know, think, and believe. There is no hope against all this, except that of sweeping away the very foundations on which fascism constructs its brittle edifice. . . . Against an opponent who believes singly and solely in force and guile, force must be massed."

Two books in a lighter vein contain impressions of Germany as seen by observant British visitors or tourists. One has a title curiously like that of Mr. Ward Price's book—namely, "THESE GERMANS." By Eric Taverner. With 16 Illustrations (Seeley Service; 10s. 6d.). Here again the word "these" is perhaps intended as a bait to catch readers who may come to curse and remain to bless. The book is an entertaining account of a motor tour made by the author and his wife through Germany and Denmark. Discussing certain British opinions of Herr Hitler, Mr. Taverner writes: "Some people object to him because they consider him just 'nobody.' 'What the devil can he know about governing? He was only a house-painter,' they say. . . . Was there not once a common carpenter who has had quite a large influence upon the history of the world? Ex-painter and ex-corporal he [Hitler] may be, but the present 'dictator,' far more correctly described as the 'leader,' of Germany, is to-day essential to the life of the State." Summarising impressions gathered from conversations with many Germans, Mr. Taverner says: "There's one thing I'm certain of. The last thing Hitler wants is war. We returned with the feeling that the risk of war with Russia is really very small. We did not come across a single person who even contemplated such a war. . . . What a blessing for the world would be a real understanding between Germany and England! France would be obliged to come in. . . . What a guarantee of peace!"

An appeal for Anglo-German understanding is likewise made in a book describing a visit to the Nazi Congress at Nuremberg, entitled "DOVER-NÜRNBERG RETURN." By John Baker White. With 20 Photographs (Burrup, Mathieson, 31, Throgmorton Street; 5s.). Mr. White also probed beneath the surface of things by conversation. Thus, he writes: "I asked H— his opinion of Hitler, and I valued his opinion. . . . His reply came immediately. 'Hitler is a saint.' . . . There is much about National Socialism that I heartily dislike, but I believe that Hitler is *exalté*. The secret of his success is his simplicity and honesty of purpose. . . . He is without question a very great man."

Yet another plea for Anglo-German concord is advanced in "BRITAIN FACES GERMANY." By A. L. Kennedy (Cape; 5s.). The author believes that the problem of colonies is capable of adjustment. In his final chapter, he writes: "Unless our democracy has lost its capacity for robust policy, or Hitler's better nature has entirely atrophied, a settlement is possible. . . . A virile nation cares more for justice than for peace. With justice, then, even more than peace in our minds, let us all, Government, Press, and the public, face the paramount problem of

(Continued on page 112)



"ANTWERP, 1891"; BY EUGÈNE BOUDIN (1824-98): A PAINTING BY THE DISTINGUISHED FRENCH MARINE PAINTER WHOM COROT CALLED "MASTER OF THE SKIES."—(Size: 15½ by 25 in.)



"LE BASSIN DE FÉCAMP, 1894"; BY EUGÈNE BOUDIN: A HARBOUR SCENE IN WHICH THE CLOUD EFFECTS ARE RENDERED BY A MASTER OF OPEN-AIR PAINTING. (Collection E. Lecuyer. Size: 15½ by 21½ in.)

A New Year Exhibition of important paintings by Eugène Boudin opened at Barbizon House on January 6 and will continue until February 5. There are eighteen paintings by this most distinguished French marine painter in the exhibition, and they fully illustrate the masterly way in which the artist rendered his cloud effects, causing Corot to hail him as "master of the skies." It will be remembered that Boudin was the son of a Honfleur pilot; and from that fact sprang his passion for the sea which he had known since childhood and afterwards depicted in all its moods on his canvases.

Reproductions by Courtesy of Barbizon House, 9, Henrietta Street, Cavendish Square, W.1.

their rightful position in the world.' In his election speeches he often urges his hearers to pray for Divine blessing on the national cause. The sobriety of Hitler's private life is well known. He is a vegetarian, teetotaler, and non-smoker."

As a believer in our British type of monarchical democracy, I am no partisan in the Fascist-Communist contest of "ideologies," on theoretical grounds, but it seems only fair that, after a pro-Fascist book, mention should be made of one representing the opposition. Readers wishing to hear both sides may be directed to a work which is expository and critical rather than personal and anecdotal—namely, "THE SPIRIT AND STRUCTURE OF GERMAN FASCISM." By Robert A. Brady, Associate Professor of Economics of the University of California. With Foreword

GUNS AND RIFLES AT THE BRITISH SPORTING EXHIBITION:

A DISPLAY ILLUSTRATING DEVELOPMENT WITHIN
THE LAST THREE HUNDRED YEARS.

GUNS AT THE BRITISH SPORTING EXHIBITION: (TOP) A QUEEN ANNE FLINT-LOCK, WITH SILVER MOUNT, BY DELANEY (London; circa 1710); (BELOW) AN ITALIAN WHEEL-LOCK GUN WITH DOUBLE PYRITES-HOLDER (Brescian; circa 1650).—Lent by W. Keith Neal, Esq.

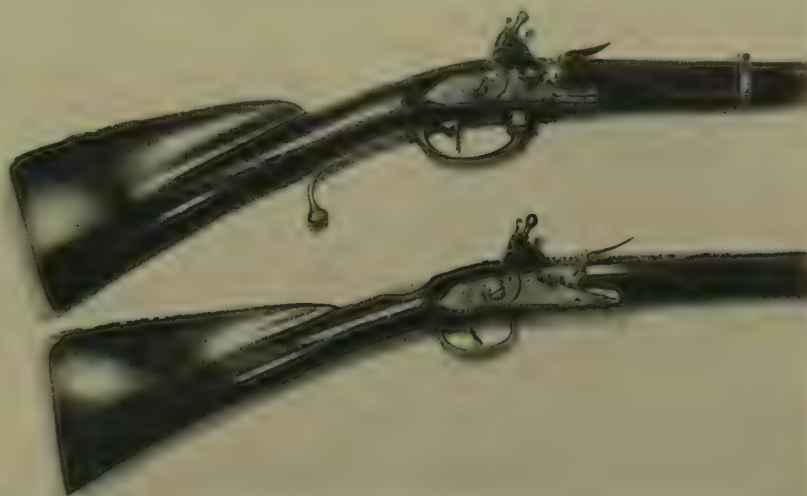


(TOP) A SPORTING GUN WITH GROOVED STOCK AND ORNATE TRIGGER-GUARD BY ZEGARRA (Madrid; dated 1774); AND (BELOW) AN EARLY ENGLISH DOUBLE FLINT-LOCK GUN BY GRIFFIN (London; circa 1745).—Lent by W. Keith Neal, Esq.

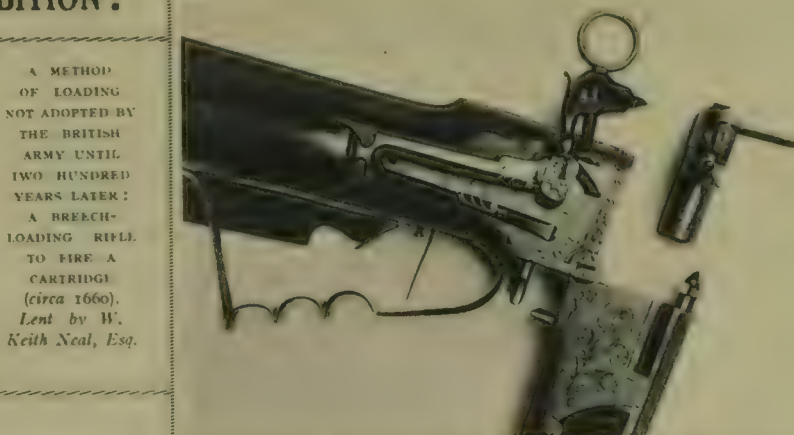
AN EARLY BIG-GAME HUNTER'S WEAPON AND ONE MADE FOR A CHILD: (TOP) A 4-BORE FLINT-LOCK ELEPHANT RIFLE BY MORTIMER (circa 1800); AND (BELOW) A MINIATURE GUN (Paris; circa 1800).—Lent by W. Keith Neal, Esq.



WITH A GRIP FOR THE FINGERS ON THE TRIGGER-GUARD AND AN ORNAMENTED STOCK: A WHEEL-LOCK SPORTING ARQUEBUS BEARING THE ARMS OF THE HOUSE OF SAXONY (German; circa 1590-1600).—Lent by W. Keith Neal, Esq.



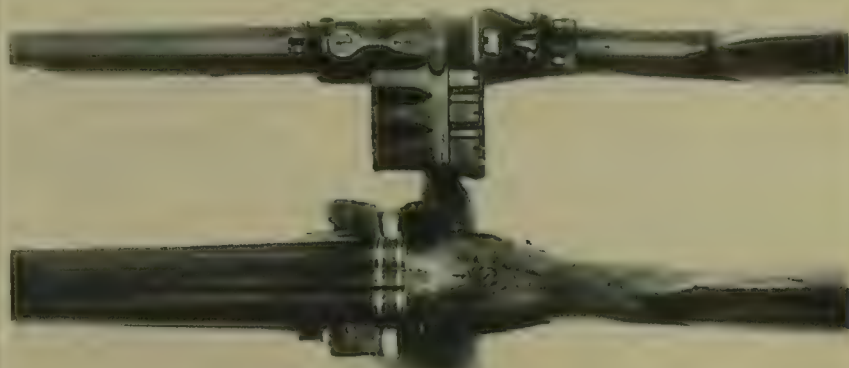
(TOP) A FLINT-LOCK BREECH-LOADING GUN FOR FIRING BALL, BY BRION, OF PARIS (French; circa 1735); AND (BELOW) A FLINT-LOCK SPORTING GUN, WITH SILVER MOUNTS ENRICHED WITH GOLD, BY ST. GERMAIN (Paris; dated 1721).—Lent by W. Keith Neal, Esq.



A METHOD OF LOADING NOT ADOPTED BY THE BRITISH ARMY UNTIL TWO HUNDRED YEARS LATER: A BREECH-LOADING RIFLE TO FIRE A CARTRIDGE (circa 1660).—Lent by W. Keith Neal, Esq.



(TOP) A SPORTING GUN WITH GROOVED STOCK AND ORNATE TRIGGER-GUARD BY ZEGARRA (Madrid; dated 1774); AND (BELOW) AN EARLY ENGLISH DOUBLE FLINT-LOCK GUN BY GRIFFIN (London; circa 1745).—Lent by W. Keith Neal, Esq.



(TOP) A PINFIRE MAGAZINE (FOUR-SHOT) RIFLE MADE BY JARRÉ, OF PARIS; AND (BELOW) A DOUBLE FLINT-LOCK GUN MADE BY DICKSON, OF EDINBURGH, AS LATE AS 1805.—Lent by C. J. Hellis, Esq.



(TOP) THE FORSYTH PATENT MAGAZINE DETONATING GUN.—Lent by W. Keith Neal, Esq.; AND (BELOW) AN ITALIAN SNAPHAUNCE FOWLING-PIECE WITH CARVED STOCK AND STEEL CHISELLED MOUNTS.—Lent by C. J. Hellis, Esq.

The British Sporting Exhibition at the Imperial Institute, South Kensington, which the Earl of Athlone arranged to open on January 14, is concerned with the history of hunting. The collection of big-game trophies includes thirty world records, one of which is a fringe-eared oryx shot by the Duke of Gloucester in Tanganyika; and there is an exhibit by the British Falconers' Club similar to that which gained for it a special prize of honour at the recent International Hunting Exhibition in Berlin. A section is devoted to a big display of photographs illustrating the remarkable

results obtained by stalking wild life with a camera. The development of the sporting gun is shown by means of a comprehensive collection covering nearly three hundred years of the gunsmith's craft, and Mr. Keith Neal has arranged to be present to demonstrate how the exhibits work. It is interesting to discover that a sporting-rifle which fired a cartridge and was breech-loading was made in 1660, when one remembers that it was not until 1866 that the British Army adopted Mr. Jacob Snider's breech-loading weapon for general issue.

ANCIENT CHINESE ART SHOWN FOR MODERN CHINESE MEDICAL

OWNERS' COPYRIGHTS



1. THE CHINESE MASTERY OF ANIMAL SCULPTURE: A LATE MING FIGURE OF A ROLLING HORSE IN THE EXHIBITION FOR CHINESE MEDICAL AID.
(Lent by the Hon. Mrs. Ionides.)



2. EARLY CHINESE ANIMAL SCULPTURE: A STYLISED LIMESTONE CARVING OF A BUFFALO DATING FROM THE SHANG-YIN PERIOD.
(Lent by Mrs. Walter Sedgwick.)



6. AN EIGHTEENTH-CENTURY LION IN DARK-GREEN JADE FROM THE SUMMER PALACE, PEKING: AN ANIMAL MUCH USED AS A BUDDHIST SYMBOL.—(Lent by Mr. Robert Bruce.)



7. HISTORICALLY ONE OF THE MOST INTERESTING OBJECTS IN THE EXHIBITION: A BRONZE INCENSE BURNER, HOLDING A STONE "PALETTE," WHICH TAKES THE ART OF WRITING BACK TO THE WARRING STATES PERIOD.—(Lent by Sir Herbert Ingram, Bt.)



8. AN INTRICATELY CARVED "TI" (RITUAL DISC) OF THE EIGHTEENTH CENTURY, IN GREEN JADE: A SYMBOL OF HEAVEN.—(Lent by Mr. Robert Bruce.)



9. AN ANIMAL BRONZE OF THE HAN PERIOD, BELIEVED TO BE UNIQUE: A TORTOISE PLATE WITH GOLD AND COPPER.—(Lent by Mr. W. Burchard.)



10. AN ANCIENT CHINESE BRONZE MIRROR-BACK: A FINE EXAMPLE OF THE HAN, OR, POSSIBLY, THE WARRING STATES PERIOD.—(Lent by Mr. W. Burchard.)

The purpose and the scope of the Exhibition of Chinese Art for Chinese Medical Aid, now open at 9, Conduit Street, is fully discussed by Mr. Frank Davis on our "Page for Collectors" in this issue. Here we illustrate some of the outstanding pieces shown, many of which have been lent from famous collections. The bronze inkstand seen in the seventh photograph is of almost unique historical interest, for its discovery establishes the fact that ink was used in China at an earlier date than any for which proof had so far existed. According to tradition, T'ien Chen, who lived between

3000 and 2000 B.C., invented ink (which was then used for writing on bamboo and bone before the discovery of paper); but there was no proof that it existed before the Han dynasty. The form, style and general characteristics of the bronze, however, leave little doubt that it dates from the period of the Warring States, which began in 481 B.C. and ended in 221 B.C. As to its use, it is thought that powdered ink was probably placed on the stone and sprinkled with water, in readiness for the writer's brush. Animals have always been a favourite artistic subject with the

AID: A NOTABLE "WAR CHARITY" EXHIBITION IN LONDON.

RESERVED.



3. CHINESE RELIGIOUS ART: AN ETHEREALISED CONCEPTION OF A BOODHISATVA IN BRONZE—WEI DYNASTY (536-557 A.D.).—(Lent by Mrs. Walter Sedgwick.)

4. RELIGIOUS SCULPTURE REMINISCENT OF ARCHAIC GREEK ART: A STONE CARVING OF SAKYAMUNI—EARLY SIXTH CENTURY.—(Lent by Mr. George Eumorphopoulos.)

5. KWAN-YIN, THE CHINESE GODDESS OF MERCY: A T'ANG (618-906 A.D.) GILT-BRONZE FIGURE OF GREAT STABILITY AND GRACE.—(Lent by Mr. Robert Bruce.)



11. OF GREAT ARCHAEOLOGICAL INTEREST, AS WELL AS AN ENGAGING ARTISTIC ACHIEVEMENT: A HAN (206 B.C.-220 A.D.) POTTERY MODEL OF A GRANARY.
(Lent by Messrs. John Sparks.)

12. SCULPTURE FROM THE FAMOUS CAVES OF LUNG-MEN: A SEATED BOODHISATVA OF THE EARLY SIXTH CENTURY A.D.
(Lent by Baron V. der Heydt.)



Chinese, especially in the earlier periods, when pottery horses and camels, and so on, as well as human figures, were placed in tombs. Many of these enchanting figures are to be seen in the Chinese Exhibition and, in addition, a wealth of representations of animals in a variety of materials from all periods, works calculated to delight animal-lovers. There is the remarkable, perhaps unique, pottery figure of a rolling horse (Fig. 1), in pale celadon-green glaze, belonging to Mrs. Ionides; there is Mr. George Eumorphopoulos' blue T'ang horse which was such a favourite at Burlington House

two years ago; and there are an archaic marble ram lent by Mrs. Sedgwick, a limestone buffalo from the same collection (Fig. 2), and a magnificent dark-green jade lion, of the eighteenth century (Fig. 6), lent by Mr. Robert Bruce, from the Summer Palace at Peking. From the third century B.C. there is a small bronze tortoise (Fig. 9), with its shell inlaid in gold of two colours, seen here in public for the first time, and from the eighteenth century a delightful and quite "improbable" elephant made of pinkish-mauve porcelain surmounted with a bright yellow saddle.



IT will scarcely be necessary to remind readers of *The Illustrated London News* of the appalling shortage of medical supplies in China to-day. The lack of what the Western world regards as quite ordinary drugs, such as chloroform and anti-tetanus serum, creates daily and hourly an amount of suffering which is beyond computation. To provide funds for the Chinese Section of the International Red Cross in Hankow with a minimum of administrative expenses, an Exhibition of Chinese Art was opened on Jan. 7, and will not close its doors until Jan. 28. The governing body of the R.I.B.A. have lent their old premises at 9, Conduit Street for the purpose, the Earl of Listowel is Chairman of the Committee, and well-known collectors, headed by Mr. G. Eumorfopoulos, have given freely from their treasures. Mr. Laurence Binyon contributes a graceful little preface to the catalogue—and even this is cut down to a bare list of exhibits, in order to prevent unessential expenditure.

It is usual, and often necessary, for a notice of a charity exhibition to consist of agreeable nothings in which stress is laid upon the excellence of the cause, and little is said about the show. In this case, the quality of the collections is like the quality of mercy—it is not strained. Comparisons with the great Burlington House Exhibition of two years ago are inevitable. This one differs in that it is very much smaller, less has been spent upon it, and many good things acquired by their owners since 1935, are now on public view for the first time. Believe me—and in any case, these illustrations here and on other pages should convince you—this is in every sense of the word a worth-while exhibition,

A PAGE FOR COLLECTORS.

CHINESE ART IN AID OF MEDICAL RELIEF: AN EXHIBITION IN CONDUIT STREET.

By FRANK DAVIS.

(Fig. 2), to the elegant bit of agreeable nonsense of the eighteenth century A.D., showing a European man and woman as the Chinese saw us (in eggshell porcelain) (Fig. 1). Between these two extremes of sensibility, the essentials of Chinese art are demonstrated in a succession of well-arranged cases, each one more or less representative of a particular technique or phase of fashion. Unfortunately—and this is a recurring lament—it is impossible to convey any idea of the splendour and exquisite taste of the colouring of the later porcelains and lacquer in monochrome. A single case, mostly filled with Kang-hsi biscuit enamels from the collection of the Hon. Mrs. Ionides, gleams softly across the room, utterly different from, yet completely in key with, the delicate Sung blacks,

the bronzes, nobly represented here by pieces from many owners, if one's first impression is one of extraordinary strength and brutality, one's second is that of no less extraordinary grace—the grace and strength of a dragon, if you like, or of a minotaur, or a bison. I don't think it is an easy idiom for Europeans to understand, but if you can forget for a moment our own heritage of Greek and Renaissance bronzes, you do find yourself convinced that this noble ductile material has in these pieces been moulded into forms in which man's imagination has achieved one of its greatest triumphs.

I should add that if the bronzes—fine as they are—prove too serious for some visitors, there is no lack of gaiety in the exhibition, for, quite apart from the inimitable Chinese sense of colour, there are endless examples of light-heartedness, nowhere more sensitively expressed than in the many pottery and porcelain studies of animals in repose or movement—the delightful Ming horse which is rolling on its back and rolling its eyes as horses do; the pottery dog which is not just a dog, but the concentrated essence of all dogs which ever were or will be; the *cloisonné* enamel saddled mule which seems to be waiting eagerly for a rider high up in the hierarchy of officialdom, for no lesser mortal would dare to mount him.

There are other delights, among them a demonstration of the evolution of Chinese script—a sort of "Chinese Without Tears," adapted for the befuddled brains of us poor Western barbarians, and a case full of writing materials—brush-rests, ink-pads, etc. Not arranged with them, but of them, is Sir Herbert Ingram's bronze inkstand (illustrated on page 102), which is as delightful aesthetically as it is important socially—for there seems to be no doubt from its style that it belongs to the period of The Warring States (481-221 B.C.), when the Chou feudal system was in process of disintegration, and before the Han: in other words, here is proof that ink was in use before the Han Dynasty appeared. The grace of form of this small object is an admirable lesson in economy of material and fitness for purpose—I'd like every designer of silver in this country to be presented with a cutting of the illustration on that page as a gentle hint of what distinction is possible in the making of a small metal object.



1. A DELICATE TREASURE OF A LATE "ROCOO" CHINESE PERIOD IN THE EXHIBITION OF CHINESE ART FOR CHINESE MEDICAL AID: A EUROPEAN LADY AND GENTLEMAN IN EIGHTEENTH-CENTURY COSTUME ON A SMALL YUNG-CHENG EGGSHELL DISH. Lent by Mr. Martin-Hurst.

lavenders and olive greens loaned by Mr. and Mrs. Alfred Clark, and both equally in keeping with the robust shapes and colourings of the Ming period, when the Chinese potters first began seriously to conquer the difficulties inherent in polychrome decoration on porcelain.

Once again, as always in a representative show of so wide a range, one is astonished at the continuity of the national tradition over such an enormous stretch of time as nearly 4000 years, at the variety of this gifted people's invention, at their instinctive understanding of what is possible in a given

material. Even in the eighteenth century, when the East as well as the West was beguiled by the fashion for rococo art (very odd that such a phase should be found everywhere at one and the same time!), they preserve a sense of balance and form in their minor crafts which was denied in Europe to all but a few of the most distinguished designers. As for the earliest work which has survived from the dawn of history,



3. A CHINESE BRONZE OF THE GREATEST IMPORTANCE: A TWO-HANDLED VESSEL OF KUEI TYPE, ON WHICH IS AN INSCRIPTION ENABLING IT TO BE DATED ABOUT 1100 B.C., AND THUS PROVIDING EVIDENCE FOR THE DATING OF SIMILAR TYPES.

Lent by Major-Gen. Sir Neill Malcolm, K.C.B., D.S.O.



2. AN IMPRESSIVE, VIRILE EARLY CHINESE MASTERPIECE IN THE EXHIBITION OF CHINESE ART FOR CHINESE MEDICAL AID: A SHANG-YIN BRONZE OF THE SECOND MILLENNIUM B.C.

Lent by Mr. Eumorfopoulos.

quite apart from its object, which is to extract as many half-crowns and sixpences from your pocket as possible. Entrance, 2s. 6d. from 10 a.m. till 4 p.m.; on Thursdays and Saturdays a special price of 6d. after 4 p.m. and until 8 p.m.

There are not quite four hundred items in the catalogue; they range in date from the powerful Shang-yin bronze of the second millennium B.C.

Well, there it is: the pick of many collections all brought together under one roof, and logically and beautifully arranged. It would take at least a week to go about the country and see the things separately, and then you would be travelling eight hours a day. It is an admirable excuse for spending half-a-crown in an urgent and necessary work of charity.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



LORD JUSTICE ROMER.

Appointed to be Lord of Appeal in Ordinary in succession to Lord Roche, who is retiring. Has been a Lord Justice of Appeal since 1929. Called to Bar, Lincoln's Inn, in 1890. Was a Chancery Judge from 1922 until 1929. Is an Honorary Fellow of Trinity Hall, Cambridge. (L.N.A.)



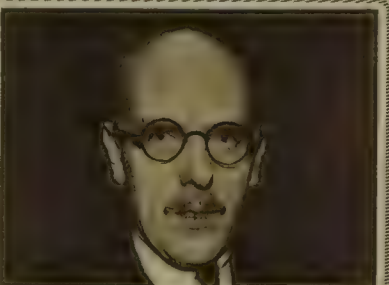
SIR GEORGE PERLEY.

Famous Canadian statesman. Died January 4; aged eighty. Was High Commissioner in London from 1914 until 1922. In 1926 he became Secretary of State, Canada, and from 1930 until 1935 he was Minister without Portfolio and on occasion acted as Prime Minister. Art Photo.



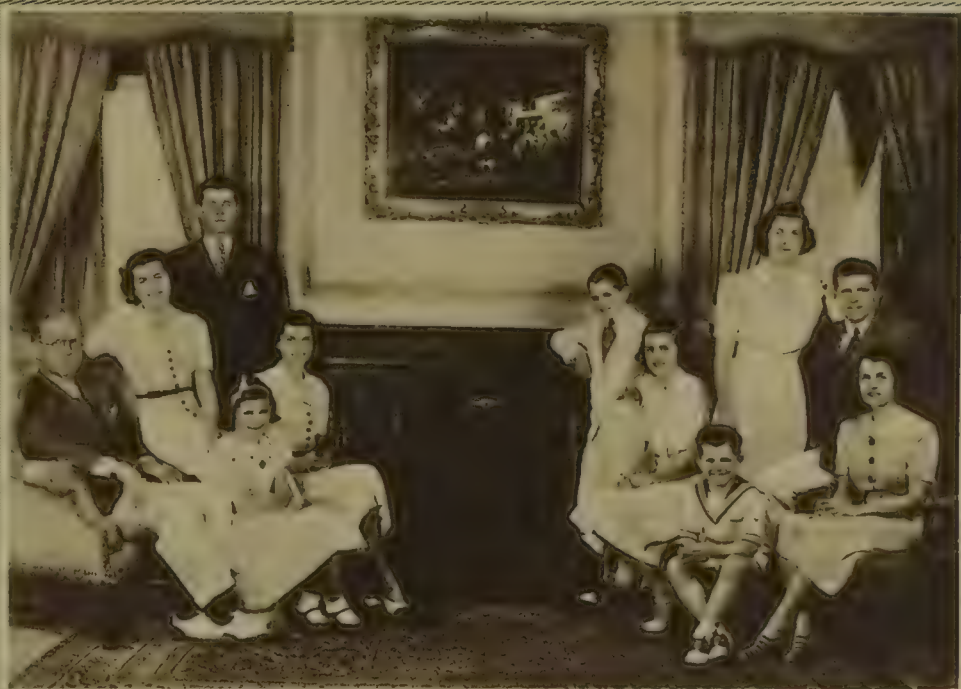
SIR JOHN KELLAND.

Appointed Chief Veterinary Officer in the new State Veterinary Service. Has been Chief Veterinary Officer to the Ministry of Agriculture and Fisheries since 1932. Several veterinary officers of local authorities will be transferred to the Ministry under the new organisation on April 1 next. (Elliott and Fry.)



MR. T. D. KENDRICK.

Appointed Keeper of British and Mediæval Antiquities, British Museum, in succession to Mr. R. A. Smith, who has retired. Was formerly Assistant Keeper. Has made a specialised study of the Dark Ages and the Viking period and is the author of many notable articles and books. (Universal.)



NOMINATED BY PRESIDENT ROOSEVELT AS UNITED STATES AMBASSADOR TO GREAT BRITAIN: MR. JOSEPH P. KENNEDY (LEFT), WITH HIS WIFE (RIGHT) AND THEIR NINE CHILDREN. Mr. Joseph Patrick Kennedy, who was recently nominated (subject to the Senate's ratification) to succeed the late Mr. Bingham as American Ambassador in London, is at present Chairman of the Maritime Commission. He began life as a newsboy in Boston, where he was born 49 years ago, and has had a varied career. He is of Irish extraction, a Roman Catholic, and a close friend of President Roosevelt. He married Miss Rose Fitzgerald, daughter of Mr. John F. Fitzgerald, Mayor of Boston. (Sport and General.)



THE NEW BRITISH CARDINAL'S RETURN FROM ROME: DR. HINSLEY OFFICIATING IN WESTMINSTER CATHEDRAL.

On his return to London on January 9, after receiving the red hat from the Pope in Rome, Cardinal Hinsley was given a great welcome. More than 10,000 people awaited the arrival of his train at Victoria, where he was greeted by the Duke of Norfolk and other leading Roman Catholics. At the subsequent service in Westminster Cathedral there was a congregation of over 6000. (Central Press.)



A BRITISH ARCHÆOLOGIST MURDERED BY ARABS IN PALESTINE: THE LATE MR. J. L. STARKEY.

Director of the Wellcome-Marston Expedition to Tell Duweir (ancient Lachish). Discoverer of the Lachish Letters, oldest known Hebrew MSS. Recorded his results periodically in our pages, including the issue of November 27 last. Aged 45. Served in the R.A.F. during the war. Assisted Sir Flinders Petrie in Egypt in 1921 and found a papyrus of St. John's Gospel. (Planet.)



TANG ERH-HO (LEFT), PRESIDENT OF THE LEGISLATIVE COMMISSION IN THE PEKING GOVERNMENT, RECEIVES THE PRESS.

A "Provisional Government of the Republic of China" was installed at Peking on December 14. All its members are men who held office in the Peking Government before the rule of Chang Tso-lin. The Government at first had no President or Prime Minister. Tang Erh-ho was a former Minister of the Peking Government and latterly a member of the Hopei-Chahar Council. (Sport and General.)



THE CENTRE OF PUBLIC INTEREST IN HOLLAND: PRINCESS JULIANA, WITH HER HUSBAND, PRINCE BERNHARD.

Expectation of the royal birth aroused great national interest in Holland, and it was arranged to announce the event simultaneously throughout the country. On January 7 Princess Juliana and Prince Bernhard celebrated the first anniversary of their marriage. The surgeon specialist appointed to attend Princess Juliana in her confinement paid his first official visit on January 10. Her mother, Queen Wilhelmina, had arrived two days before. Prince Bernhard recently recovered from the effects of a motor accident. (Dr. Erich Salomon.)



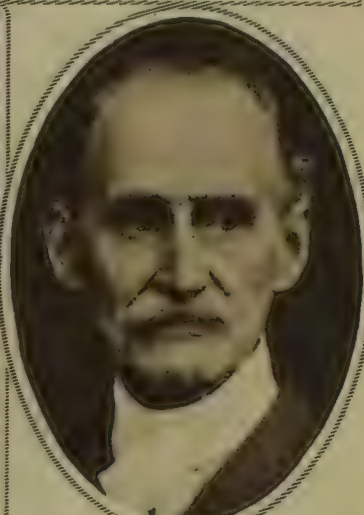
M. VAN ZEELAND.

The ex-Premier of Belgium, M. van Zeeland, who a year ago was asked by Britain and France to investigate possibilities of an economic agreement with other countries, has visited Mr. Chamberlain and described the results of his mission. His report is awaited by the French and British Governments. (Wide World.)



MR. F. D. MORTON, K.C.

Appointed a Justice of the Chancery Division in the place of Mr. Justice Clauson, who is to be Lord Justice of Appeal. Was first in the First Class of the Law Tripos, Part II., at Cambridge in 1910 and was called to the Bar at the Inner Temple in 1912. Temporary commission as Lieutenant, Highland Light Infantry, 1914. Bench of Lincoln's Inn, 1932. (Barratt's.)



THE MARQUESS OF ABERGAVENNY.

Was killed by a fall from his horse when out with the Eridge Hunt at Groombridge, East Sussex, on January 10. Aged eighty-three. Succeeded his brother in the title in 1927. Had followed the Eridge for over fifty years and was Master for thirty-six years. He gave up the Mastership in 1929, but still hunted regularly. (L.N.A.)

ON LAND AND SEA AND IN THE AIR: A RECORD OF EVENTS ABROAD.



THE AMERICAN LINER "PRESIDENT HOOVER" AGROUND ON A CORAL REEF: LANDING HER PASSENGERS BY LIFEBOAT ON ROCKS COVERED WITH FUEL OIL.

The Dollar liner "President Hoover," which was in the news after it had been bombed by Chinese aeroplanes off Woosung on August 30, ran aground on the island of Hoishoto at midnight on December 11. She had a heavy list to port; and the next morning her 453 passengers and crew of 333 were taken to shore in the ship's lifeboats. Landing on the jagged rocks was extremely difficult, as these had become slippery with fuel oil, but natives waded into the sea



SHOWING THE VILLAGE IN WHICH THE CREW AND PASSENGERS WERE GIVEN AID: THE S.S. "PRESIDENT HOOVER" AGROUND ON HOISHOTO ISLAND.

and carried passengers ashore as best they could until they became exhausted. A Japanese cruiser and two American destroyers stood by and assisted the villagers in providing what comforts were available. The "President McKinley," a sister-ship, was sent to the island to take off the survivors, but their luggage had to be left in the stranded liner. The crew were taken off by the "President Pierce."



THE NEW EGYPTIAN ARMY UNIT OF THE SUDAN DEFENCE FORCE: MARCHING THROUGH KHARTOUM, WHERE THE GOVERNOR-GENERAL TOOK THE SALUTE.

Egyptian troops were evacuated from the Sudan in 1924 and the Sudan Defence Force, owing allegiance to the Governor-General, was created. One of the points of the recent Anglo-Egyptian Treaty was that the Egyptian Army should be represented in this Force and a unit arrived recently at Khartoum, where it marched past the Gordon statue and the Governor-General, Sir Stewart Symes, took the salute. It will be recalled that an Anglo-Egyptian Army overthrew the Khalifa in 1898. (*Planet News*.)



ARRIVING AT THE ROYAL CALCUTTA RACE-COURSE TO WATCH THE RACE FOR THE VICEROY'S CUP: THE VICEROY AND LADY LINLITHGOW.

The race for the Viceroy's Cup was run at the Royal Calcutta Race-course on December 27. The Viceroy and Lady Linlithgow arrived in State, with a mounted escort, to watch the racing. The winner was Fastnet, a four-year-old owned by Mr. E. Esmond, and ridden by W. Rickaby, the well-known English jockey. Fastnet started at 12 to 1 and finished the 1½ miles course 1½ lengths ahead of Mas d'Antibes, owned by the Nawabzada of Bhopal. Kahapa was third.



BRINGING WINTER SPORTS WITHIN A FIVE-HOUR JOURNEY FROM LONDON: A SWISS AIR MACHINE AT THE SAMADEN AERODROME, NEAR ST. MORITZ.

Last summer Swissair built what is probably the highest aerodrome in the world at Samaden, in the Engadine, near St. Moritz. Visitors to the winter sports can now enter a machine at Croydon and, after changing at Dubendorf, reach this new airport in five hours, which contrasts favourably with the thirty-five hours usually taken by train. St. Moritz itself is within ten minutes' journey of the aerodrome, which has a majestic background of mountains. (*Assoc. Press*.)



FORMING PART OF AUSTRALIA'S RAPIDLY EXPANDING AIR FORCE: A SQUADRON OF AVRO-ANSON LONG-RANGE BOMBERS AT RICHMOND AERODROME, NEW SOUTH WALES.

It was stated in November last year that, by the end of 1938, the Royal Australian Air Force would have a front-line strength of two hundred modern aeroplanes. Our photograph shows a number of Avro-Anson long-range reconnaissance bombers at an aerodrome in New South Wales. They are fitted with retractable under-carriages, have a revolving gun-turret, and can carry a heavy load of bombs. They attain a speed of 170 m.p.h. (*Associated Press*.)

PICTORIAL RECORDS OF CURRENT EVENTS : MEMORABLE OCCASIONS FAR AND NEAR.



THE CAR IN WHICH THREE JOURNALISTS WERE KILLED ON THE TERUEL FRONT—RIDDLED WITH SHRAPNEL FROM A LONG-RANGE SHELL. (Associated Press.)



DRAPED WITH THEIR NATIONAL FLAGS: THE COFFINS OF THE THREE JOURNALISTS KILLED AT TERUEL AT THE AUSTERLITZ STATION ON THEIR ARRIVAL FROM THE SPANISH FRONTIER.

On December 31, a party of journalists were seated in a car in the main square of Caude, a few miles from Teruel, when a long-range shell exploded in front of it. The vehicle was riddled with shrapnel and Mr. Bradish Johnson, an American representing "News-Week," was killed outright, and Mr. Richard Sheepshanks, Reuter's special correspondent, and Mr. Edward Neil, an American representing the Associated Press, were severely wounded. The special correspondent of "The Times" received slight wounds in the head. Both Mr. Sheepshanks and Mr. Neil succumbed to their injuries and their bodies were embalmed and taken to Hendaye. From there Mr. Garrison, a Secretary of the American Embassy, accompanied the coffins to Paris. Mr. Sheepshanks was a former Eton cricket captain and played for Yorkshire against Cambridge University in 1929. He was appointed Reuter's special correspondent with General Franco in June, 1937. (Central Press.)

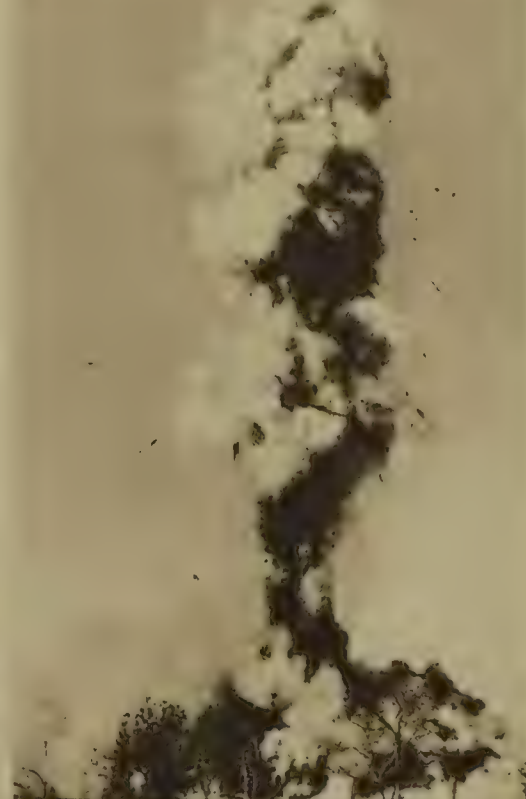


A CHURCH TOWER AT QUETTA RENDERED UNSAFE BY THE EARTHQUAKE: AS IT APPEARED BEFORE BEING BLOWN-UP.

As a result of the great earthquake at Quetta in 1935, the Presbyterian Church there—St. Andrew's—became increasingly unsafe, and recently it became necessary to destroy it as a measure of precaution. The work was carried out by Royal Engineers, who are assisting the Civil Reconstruction authorities, and was accomplished very successfully. A powerful charge of about 131 lb. of gun-cotton was used, and the whole building collapsed in a heap within a confined space. In the photograph on the left,



AT THE ACTUAL MOMENT OF EXPLOSION: THE TOWER OF ST. ANDREW'S CHURCH, QUETTA, BEGINNING TO COLLAPSE.



A FRACTION OF A SECOND LATER: THE BUILDING REDUCED TO SHOWERS OF DÉBRIS.

taken before the explosion, are seen officers engaged on the preliminary work. The other two pictures, taken within less than a second of each other, illustrate vividly the explosion itself and the rapidity of the building's destruction. In August last, it may be recalled, St. Mary's Church at Quetta, one of the largest and finest in India, was blown-up for the same reason—instability owing to the effects of the earthquake—and is to be rebuilt on a new site. (Fox.)



SOLVING SUBURBAN TRAFFIC PROBLEMS IN NEW YORK: ONE OF THE DOUBLE-DECKER CARRIAGES ADOPTED BY THE LONG ISLAND RAILWAY COMPANY.

We illustrate here a device adopted in the United States which has considerable interest in view of the perennial problem of passenger transport in London and the suburbs. The Long Island Railway Company has introduced double-decker trains, in order to increase carrying capacity on their electrified lines. The new carriages are 84 ft. long and hold 136 passengers; whereas the old carriages were 64 ft. long and only held 80 passengers. (Wide World.)



A WELL-KNOWN KENT COAST HOTEL WRECKED BY FIRE: THE WESTCLIFF HOTEL, WESTGATE-ON-SEA, ABLAZE.

The Westcliff Hotel, Westgate-on-Sea, which is, doubtless, known to a number of our readers, was almost entirely destroyed by fire on January 4. It was closed at the time; and the fire was discovered by gardeners, who saw smoke coming from under the eaves. The roof fell in within a few minutes and, although three pumps were working, the firemen could only concentrate on trying to save one wing. It took the firemen three hours to subdue the flames. (Sport and General.)

THE CHARM



WILLEM MENGELBERG.

To conduct the B.B.C. Symphony Orchestra on January 19, in the first of this year's concerts in the Queen's Hall.



THE LAST MOMENTS OF MOZART. THE LAST MOMENTS OF HIS REQUIEM, WITH SOME OF HIS FRIENDS.

OF MUSIC.



SERGE PROKOFIEV.

Conducting, in the Queen's Hall on January 26, the first performance in England of his "Symphonic Fragments, 'Romeo and Juliet.'"

By FRANCIS TOYE.

MUSIC, CRITICISM AND THE CRITIC.

IN my previous article an attempt was made to analyse the new growth of musical enthusiasm in England and to give some idea of the extent to which music now permeates every strata of our society. In the circumstances, the Press criticism of music, in my view, is now faced with new and more onerous responsibilities, for never has there been a time when sane guidance was so important. Perhaps I may be permitted, therefore, to sketch very briefly what a music critic can and cannot do. From the ordinary point of view, the music critic is an impersonality, not a personality, delivering on every musical subject under the sun ponderous and impartial judgments that bear the hall-mark of infallibility.

Doubtless if there existed a critic endowed with the analytical genius of, let us say, Diderot, as musically gifted as, let us say, Bach, a man never tired, never unresponsive, and never prejudiced, his criticisms might approximate to such a standard. In fact, however, he does not exist, has never existed, and never will exist. The opinion of a music critic remains an opinion which is bound to be wrong nearly as often as it is right. Probably it is more often right than wrong in dealing with the performances of instrumentalists and singers, because we have so much experience of such performances that we have at our command standards of comparison denied to the average music-lover. On the other hand, we cannot possibly be expected to know everything about everything; one of us knows all about the orchestra, another all about singing, another all about the playing of the piano. Not being musical pantechinons, however, none of us can pretend to real expert knowledge of every branch of music.

Again, the music critic, from the nature of his calling, gets bored and unreceptive from the hearing of too much music. He may be trusted, as a rule, to deliver a fair judgment on the very good or the very bad, but he is often, from sheer weariness of the flesh, unfair to that which lies in between. Not only that: he may, for the same reason, make definite mistakes. One thing, however, the music critic can and should always do: he must help, not hinder. His business is, first, so to write about music that people are attracted, not repelled, by the subject generally. If he is unable to do this, he may be an admirable musician, but he cannot be a wholly satisfactory music critic, the critic being, it must be remembered, primarily a journalist.

Secondly, his policy should be to praise wholeheartedly, and even enthusiastically, when he can, and to blame unreservedly when he must. The policy of colourless compromise is of no value to anybody but Press agents: it is far better to be wrong occasionally than never to be wholly right. Lastly, and most important of all, he must remember that his opinions are of less importance than the well-being of music itself. If an opera or a concert season seems to him worthy

of support in general, he should take great care that criticisms he may feel impelled to make do not damage the chances of the enterprise. So much for music criticism in general. In particular,

of isolated past events, except in so far as they can be used as a basis for discussions of general interest.

I have always wished that a little more emphasis than is customary could be laid on the consideration of future events, either in the concert hall or on the radio; and I hope that here something of the kind may usefully be attempted. For in this respect, at any rate, we can deal largely with facts, not opinions, as regards the provision of information about the general attributes of a composer, the characteristics of a particular work, or the circumstances in which it was produced. It seems to me that such a proceeding may very considerably stimulate the interest and curiosity of the average music-lover; which is, at any rate, a respectable ideal.

In pursuance of the policy indicated above, I would like to try and direct my readers' attention to two works of outstanding interest in the current programmes, by two contemporary composers. These are

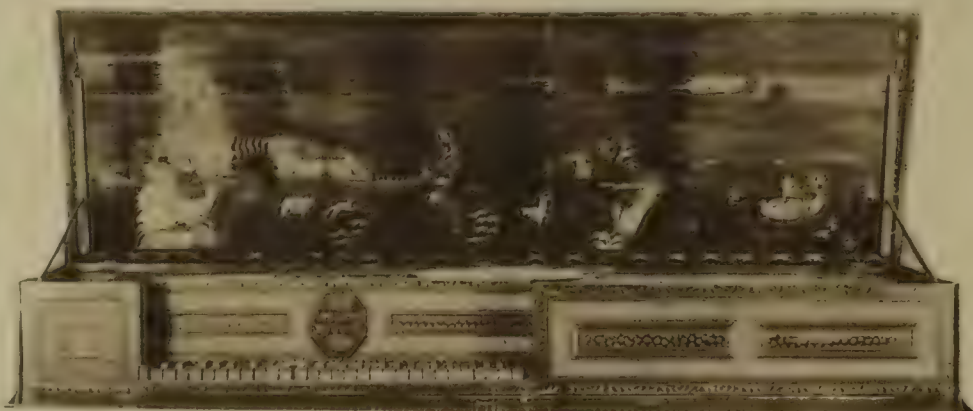
Strauss's Symphonic Poem, "Also Sprach Zarathustra," and Hindemith's Philharmonic Concerto, to be given in the B.B.C. Symphony Concert on the evening of Wednesday, Jan. 19. This particular work of Hindemith's, which is of recent date, is unknown to me, but, a few words in general may lead the listener-in or the concert-goer to a more sympathetic attitude.

Paul Hindemith, born in Hanau in 1895, has produced a very considerable amount of music in comparison with his years. He first came into prominence as a viola-player, but now he is primarily known as one of the leading modernist contemporary composers of Germany, and has been described as one of the most prominent leaders of the "Back to Bach" movement, though not at all in the same sense in which the same term has been applied to Stravinsky, whose neo-classicism is definitely more arid. Nevertheless, the listener must be prepared for a score more agreeable, perhaps, for an admirably woven texture than for any immediate, much less facile, charm.

One of the most interesting things about Hindemith is that he has identified himself with an attitude towards music definitely akin

to that of the eighteenth century rather than that of the nineteenth. He believes, I think rightly, that it is the business of the composer to produce music first and foremost to satisfy the primary requirements of his day. Music-lovers must judge for themselves whether he has been successful in this, but it cannot be too strongly insisted that such success depends on the degree of the composer's talent and not on any flaw in the theory itself. Bach, Handel, Mozart and Haydn, not to mention almost every Italian composer right up to the middle of the nineteenth century, all wrote in accordance with this principle. He is best known in England, perhaps, by his Viola Concerto and his opera "Cardillac" (first produced in Dresden ten years ago), though it has never been actually presented here in its operatic form.

(Continued on page 112.)



SHOWN IN THE EXHIBITION OF SEVENTEENTH-CENTURY ART IN EUROPE: A VIRGINAL, BY THOMAS WHITE (WORKING FROM 1651; DIED 1660), WITH A CASE OF REDDISH WALNUT WITH A FLAT LID PAINTED ON THE INSIDE WITH A LANDSCAPE.

(Lent by the Duke of Devonshire.)



ARTHUR CATTERALL.

Solo violinist in the Hallé Concert which it has been arranged to broadcast in the North Regional programme on January 20.



ROBERT SOETENS.

Soloist in the first concert performance in England of Prokofiev's Concerto No. 2 for Violin and Orchestra, to be broadcast on January 26.

Cannons of Hollywood.
MYRA HESS.

Pianist in the Royal Philharmonic Society's Concert which it was arranged to broadcast on the London Regional wave-length on January 13.

E. & F.
FRANK BRIDGE.

Will conduct, during the week of January 16, his own works, including "Phantasm" for Pianoforte and Orchestra, in a series of broadcast Studio Concerts.

however, it is inevitably conditioned by varying circumstances. For instance, in an article such as this, which has to be written some days before it is printed, there seems to be little point in detailed consideration

by his Viola Concerto and his opera "Cardillac" (first produced in Dresden ten years ago), though it has never been actually presented here in its operatic form.



"A Perfect Finish to a Good Dinner"

MARTELL *Cordon Bleu*

A VERY FINE LIQUEUR BRANDY—GUARANTEED OVER 35 YEARS IN CASK

AND THEN THERE'S EXTRA—VERY EXPENSIVE BUT MARTELL'S FINEST LIQUEUR BRANDY—70 YEARS IN CASK

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

NOTICE that my friend Mr. Maurice Platt, technical editor of *The Motor*, has been expressing his ideas of British cars in the future, in a paper read recently before the Institution of Automobile Engineers. I am afraid we must all agree with his conclusion that England will stick to the small car, as the one of greatest sales in the United Kingdom, because of the horse-power tax, the fuel tax, and other items which produce such a valuable contribution to the national revenue. Also, that the automobile designer is realising that weight-reduction of the present-day automobile will have to be more carefully considered. The performance and economy of

many popular cars made in quantities during the past five years have remained almost stationary, for the simple reason that every improvement in engine design has been offset by the increased weight and bulk of the car as a whole.

Another conclusion that his paper referred to was that independent front springs have already made important headway, and eventually the same principle will become more generally applied to rear wheels. With the final drive mounted on the car, instead of on the axle, propeller-shaft movements disappear, and with them the need of extra clearance. So the familiar and much-disliked floor-tunnel may cease to irritate our feminine passengers. These are improvements motorists hope will be developed in what may be termed production models. Special and expensive cars will no doubt be developed on many lines. But I do not expect ever to see the cars developed by the German and Italian special roads for 100 miles an hour produced here in any greater quantities than they are at the present time. England's public wants *safe* roads, not necessarily *fast* ones.

This new year may, it is hoped, bring some changes favourable to motorists. We were all pleased when Mr. Chamberlain reduced the horse-power tax from £1 to 15s. per h.p. rated. Perhaps a further reduction would help to maintain sales, which showed signs of falling off during the past two or three months. France only charges its motor-drivers 14s. for a life licence to drive automobiles. Most of us would gladly pay 25s. to 30s. for a whole-life driving-licence, and risk its being suspended if one were unlucky enough to fall into the clutches of the law for some technical offence. For motorists who could not afford to pay, say, 30s. in one payment, the present

rate of 5s. per annum would continue. The whole-life driving-licence seems to work well enough in France, and I am sorry that I threw my original French licence in the dust-bin when I took out my



A WELL-KNOWN FILM AND RADIO COMEDIAN WHO IS A KEEN MOTORIST: CLAUDE HULBERT ENTERING HIS NEW CHRYSLER "ROYAL" AT MOOR PARK.



OF DISTINCTIVE APPEARANCE AND THE IDEAL CAR FOR THE MAN OF MODERATE MEANS: THE MORRIS 8-H.P. "SERIES II." SALOON.

first English licence upon the 1903 Motor Act coming into force. This year may also see the rear-door wagonette take the place of the "utility" car, which brings many arguments and several debatable legal points with its use. So far, the High Court has decided, in the case of Viscountess Byng of Vimy, that a "utility" car is limited to 30 miles an hour speed, because in law it is held to be a goods vehicle. But plenty of people buy them and use them only as passenger-cars, so are not limited to 30 m.p.h., except in built-up areas, like other private cars. In fact, according to some legal luminaries, if a utility car is used partly for conveying goods and partly for passengers as a private car, its road licence should be endorsed "private and goods." Moreover, as a goods vehicle it is brought within all the rules and regulations of other goods vehicles of its unladen weight.

An interjected note on the new SHELL LUBRICATING OILS

WE have hitherto carefully refrained from giving great prominence in our advertising to the quite exceptional quick-starting properties of the New Shell Lubricating Oils—chiefly owing to the fact that this claim has been made over-frequently for different

grades of oil. But so many people, both friends and strangers, have written or told us that they have actually noticed this as a really marked superiority that, contrary to our original plans, we feel it our duty to bring this to the notice of all potential users.

CORRECT GRADES OF NEW SHELL LUBRICATING OIL FOR WINTER USE

| DOUBLE SHELL (medium) | | DOUBLE SHELL (medium) | | SINGLE SHELL (light) | | SINGLE SHELL (light) | |
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| Adler | British-Salmson | Lanchester | S.S. | Brough-Superior | Dodge | Lancia | Packard |
| Armstrong-Siddeley | Hillman | Lea-Francis | Standard | Buick | Fiat | La-Salle | Rover |
| Aston-Martin | Hotchkiss | Morris | Talbot | Cadillac | Ford | Lincoln | Studebaker |
| Austin | H.R.G. | Rolls-Royce | Wolseley | Chrysler | Graham | Oldsmobile | Vauxhall |
| Bentley | Humber | Singer | etc. | Cord | Hudson | Opel | etc. |

This England . . .



Burnsall in Wharfedale

ONE famous as an Elder Statesman, and a good countryman withal, spoke thus: "To me England is the country, and the country is England. And when I ask myself what I mean by England, when I think of England when I am abroad, England comes to me . . . through the ear, through the eye and through certain imperishable scents". And he described them—the whistle of the stone-swept scythe, the breasting plough, the smell of autumn wood smoke. But for the Englishman at home what a multitude more of fine savours—old turf to walk on, beef, and great English beer. And to take but the beer (if it be Worthington), what a delight to eye and nostril before ever its mellow strength becomes our own.



BOOKS OF THE DAY.—(Continued from page 100)

reconciling England and Germany. . . . The times are critical. . . . We are threatened with a possible break-up of European civilisation. If Great Britain and Germany could settle their differences, the present disintegrating process would almost certainly be arrested."

I have only space to mention briefly three other notable books about Germany, past and present. An interesting commentary on European affairs at a fateful period is given in "THIS WAS GERMANY." An Observer at the Court of Berlin. Letters of Princess Marie Radziwill to General Di Robilant, one-time Italian Military Attaché at Berlin, 1908-1915. Translated from the French. With Introduction and Notes by Cyril Spencer Fox. Illustrated (Murray; 15s.). A political writer holding German University degrees, but apparently domiciled in Prague, discusses historically and critically what he considers "the greatest danger to European peace" in "GERMANY PUSHES SOUTH-EAST." By Dr. Gerhard Schacher, author of "Central Europe and the Western World" (Hurst and Blackett; 7s. 6d.). From the *sturm und drang* of politics it is a relief to turn to a simpler and more soothing theme, attractively set forth in "PEASANT COSTUME OF THE BLACK FOREST." Drawn and described by Dora W. Pettigrew (Black; 7s. 6d.). The numerous illustrations, in colour and line, are charmingly unsophisticated. Just as I am correcting my proof comes a book that pictures the sinister side of Nazi rule—"OUR STREET." A Chronicle written in the heart of Fascist Germany. By Jan Petersen. Translated by Betty Rensen (Gollancz; 10s. 6d.). It is a grim story of repression and terrorism in Berlin's political underworld. Amid conflicting witness and irreconcilable "ideologists," what is the plain man to believe? C. E. B.

In 1875 a book called "The Upper Ten Thousand" was published, with the sub-title "A Biographical Handbook to the Titled, Landed and Official Classes of the Kingdom, with their Addresses." This volume had some 500 pages and contained about 8000 biographies. In 1878 the name was changed to "Kelly's Handbook of the Upper Ten Thousand," and in 1880 it became "Kelly's Handbook to the Titled, Landed and Official Classes." The 1938 edition has now become "Kelly's Handbook of Distinguished People" and consists of 1972 pages. The Editor has taken the words "distinguished person" to cover those who have titles or orders; Members of Parliament; the senior members of the Government Services; notable people in the Counties; and leading people in the worlds of the drama, literature, the arts and commerce. The price of the book, which is handsomely bound in red and gold, is 40s.

THE CHARM OF MUSIC.—(Continued from page 108.)

Generally speaking, I am not particularly sympathetic to Richard Strauss in general or his symphonic poems in particular, so that readers may advantageously be spared my views on "Also Sprach Zarathustra." However, the mere fact that it is being conducted by Mengelberg suggests an agreeable whiff from the past, for it was this famous Dutch conductor who was primarily associated with the triumphant progress of Strauss throughout Europe and America in the early days of the twentieth century. "Also Sprach Zarathustra" was the first of the colossal symphonic poems associated with the name of Richard Strauss. It came, in fact, immediately before "Don Quixote" and "Ein Heldenleben" (certainly the best of them) and immediately after "Till Eulenspiegel," the work by which, in my opinion, Strauss will achieve immortality, for here is a complete synthesis of practically every original contribution that he brought into music.

Much water has flowed under many musical bridges since the days when Strauss was considered the last word in music and acclaimed by the young as the apostle of everything exciting and new. The young seem to be interested in him no longer, and that he marked the end of an old rather than the beginning of a new epoch now seems a matter of fact rather than of opinion. In common fairness, however, these huge symphonic poems must be judged in relation to their own epoch, which was one that decidedly favoured the large scale and the opulent generally. Economics, if nothing else, have taught us to be satisfied with orchestras of less huge dimensions, and (I hope) to concentrate more on the substance of music than the paraphernalia of its presentation.

"THIS MONEY BUSINESS," AT THE AMBASSADORS.

MORE things are unlikely than that the "well-made" (machine-made, if you prefer) school of drama will come into vogue again shortly. Sardou, with all his faults, would certainly be a change from the present-day plotless farces dealing with irresponsible eccentrics. They are amusing enough, but a succession of them does not make for variety. Mr. Cyril Campion's latest comedy is in the "George and Margaret" vein; but whereas the latter dealt with flesh and blood people, only slightly caricatured, "This Money Business" concerns itself with characters

that never had any existence this side of the footlights. The Esmonds are a typical (stage) Bohemian family. The father is a highbrow composer, yet with the knack of writing popular tunes when poverty demands. One son is a painter, in whom only posterity seems likely to be concerned; yet when he wishes he can dash off a "Girl Mixing Lobster Salad" pot-boiler with the best, or worst, of them. Another son is an actor, in whom a rich widow takes rather more than an artistic interest. The daughter, a mannequin, appears to be the sole support of the family. She, poor thing, is married to a dramatist whose plays have sometimes run as long as a fortnight. The author has not worried about plausibility. Having introduced these fairly amusing characters, he shows, in the second act, how they throw up their careers and run an "Eat More Pineapples" campaign. They invest their little alls in this "Snowball" scheme, and when the company promoter concerned commits suicide, all would be ruined were it not for the third act, which must provide a happy ending. Mr. Henry Hewitt gave life as well as humour to the rôle of the father. Another excellent performance was Miss Diana Beaumont's maid. Mr. Henry Kendall emphasised the farcical side of his rôle, and Miss Tonie Edgar Bruce was brilliant as the wealthy, philandering widow.

London can sometimes be as confusing to the Cockney as it is to the foreign visitor, and outside each little circle of local knowledge there lies a vast area in which the stranger is bewildered by the number of streets bearing the same or similar name. The authorities are now rationalising these and over seven hundred changed names are recorded, with the necessary adjustments, in "Kelly's Post Office London Directory" for 1938. This invaluable guide, with its large-scale maps, provides some interesting information on the repetition of names in the London area. Among the cinemas there are plenty of Granadas, Odeons, Pavilions and Plasas and two Mayfairs, one of which is in Upper Tooting and the other in E.1. Among tavern names the Crown and Golden Lion seem the most popular, with the Coach and Horses (33) close behind. "Kelly's Post Office London Directory" enables one to find with ease any street or resident's address, and by using the maps to find the best and quickest route to the point desired. It can be obtained from Kelly's Directories, Ltd., 186, Strand, W.C.2, in cloth 55s. and leather 70s.



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MONTE CARLO CALENDAR

WINTER SEASON 1938

SOCIAL EVENTS: INTERNATIONAL SPORTING CLUB—International Bridge Tournament, January 17-30. Monaco National Fête, January 17.

SPORT: Monte Carlo Country Club (Tennis)—Club Championships, January 24-30; INTERNATIONAL TOURNAMENT (Butler Trophy and Beaumont Cup), February 28—March 6; Easter Tournament, April 18-24. Monte Carlo Golf Club—Windsor Challenge Cup, February 12; Sporting Club Cup, February 19; Bystander Mixed Foursomes, March 17. MONTE CARLO MOTOR RALLY, January 29. Sailing Regattas, March 31—April 3. Outboard Meeting, April 21-24. Ski-ing—French Championships at Valberg, Beuil and Auron, February 11-18.

MUSIC: Concerts; Gala with SERGE LIFAR, January 14; Beethoven Festival, January 28; Liszt Festival with EMILE

SAÜER, February 2; Classical Concert with Ida Haendel, February 4; Grand Concert conducted by Sidney Beer, February 9. Opera—Season opens with WAGNER'S "RING," in German, by Bayreuth Opera Company, under Franz von Hoesslin, January 22; "Tristan and Isolde," January 29; Creation "Andersen's Tales," (Grieg Music) February 27.

THEATRE: Comedy and Operetta Season to January 24 (Beaux-Arts); Comédie Française—official performances during February; Ballet Season, April 2-28 (with two entirely new Massine Ballets).

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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

SOME SOUTH AFRICAN BATHING-BEACHES.

ONE of the principal features of the modern holiday is that the holiday-maker shall be able to enjoy the pleasure of sea-bathing. At this season of the year it is no easy matter to find a spot, outside the Tropics, where this can be obtained, but for those who can afford the time, a holiday in South Africa furnishes the opportunity for some of the finest sea-bathing imaginable. Within easy reach of Cape Town—a most attractive headquarters—with its luxury hotels, handsome thoroughfares, stately buildings, lovely gardens, and a hinterland of woods and vineyards, with historic Table Mountain dominating all, are several seaside resorts. They lie on either side of the great Cape Peninsula, stretching between the Indian Ocean and the Atlantic. For scenery and facilities for sport and recreation, they equal those of any country in the world.

On False Bay, on the Indian Ocean side of the Peninsula, only sixteen miles from Cape Town by rail, is Muizenberg, with mountain heights for a distant background,

and a wooded hillside gently sloping to the sea. Among the greenery are white villas—and a little thatched cottage in which Cecil Rhodes passed his last hours. Muizenberg has miles of firm, unbroken sand for surf-bathers, an equable climate and abundant sunshine. The warming influence of the Cape Agulhas current makes the water temperature delightful. At Muizenberg, too, are boating and yachting, on an inland freshwater lake, one of the finest sea- and sun-bathing pavilions in the world, a theatre, good hotels and restaurants, and charming sunken gardens. Summery scenes there are reminiscent of Riviera resorts at their brightest! Near by are St. James and Kalk Bay, to which you can walk along the sands. St. James is a quiet place, with good bathing and fishing. Kalk Bay, which has a harbour, is one of the finest centres for fishing on the Cape Peninsula, a coast far famed for this sport. Along False Bay, further south, are Fish Hoek and Glencairn, two pleasant little centres for bathing, with an excellent beach, and a convenient starting-point for rambles amid delightful mountain scenery. On Simons Bay, nestling beneath a high mountain, is Simonstown, occupied as a naval and military depot by the Netherlands Government as far back as 1741, and now the Headquarters of the South African Naval Squadron. Simonstown has safe bathing, from sandy beaches, and along the coast are several sheltered, rocky coves with natural swimming-pools and clean, white sand, ideal for the picnicker, and here again is first-class fishing.

On the Atlantic coast of the Cape Peninsula, and very popular with Cape Town residents, seeing that they are only a bus- or tram-ride from that city, are Green Point and Sea Point, two finely equipped resorts, sheltered from southeasterly winds, and open to the afternoon sun, with invigorating bathing. Sea Point has a bathing pavilion, golf, tennis, and bowling, and interesting walks, around Signal Hill and Kloof Nek. Further along the coast is Camps Bay, a natural playground, in the midst of magnificent scenery, for it is situated round a beautiful

bay with a beach of white sand, before a crowning grandeur of rocky heights. Camps Bay is a paradise for children, for in addition to its wide, clean bathing-beach, it has attractive pine-woods for campers, and facilities for many



THE SOUTH AFRICAN "RIVIERA"—A PLACE OF WONDERFUL BATHING-BEACHES AND UNFAILING SUNSHINE: A GENERAL VIEW OF CAMPS BAY, FROM THE NEAR BY HEIGHTS.

Photographs by S. A. Railways and Harbours.



ON THE SOUTH AFRICAN "RIVIERA," WHERE EVERYTHING IS DONE FOR THE PLEASURE AND AMUSEMENT OF THE VISITORS: A VIEW OF THE TYPICALLY SPACIOUS BEACH AT MUIZENBERG; WITH A PART OF THE EXTENSIVE PAVILION IN THE FOREGROUND.

kinds of sport. Apart from its many hotels and pensions, it has a large children's hostel. Close to it, Clifton is a fascinating little resort, which has retained a good deal of natural charm. Several miles to the south there is a deep inlet from the Atlantic known as Hout Bay, and at the head of this there is a small resort of the same name with charming surroundings, a most congenial centre for an unconventional holiday. It has a nine-hole golf-course and tennis courts, and is a fishing centre with a little harbour. For those who want to enjoy the charm and seclusion of a remote South African village by the sea, Kommetje, on the southern side of the famous Chapman's Peak, is the spot.

Visitors to Cape Town who are anxious to see all of the resorts named, and, possibly, to make a choice of one or more of them for a stay, should take the hundred-odd miles' marine drive round the Cape Peninsula, which passes through all of them, affords enchanting views of some of the grandest and wildest of coastal scenery, and is said to be one of the finest marine drives this world has to offer.



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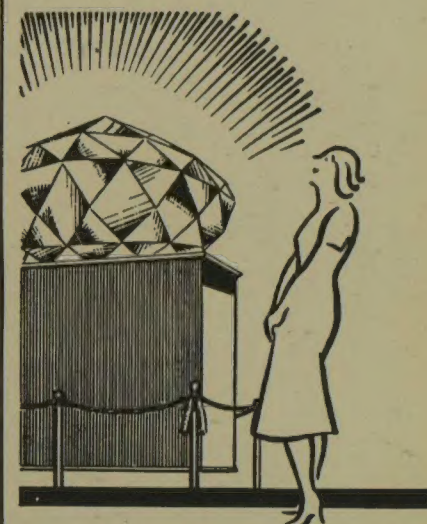
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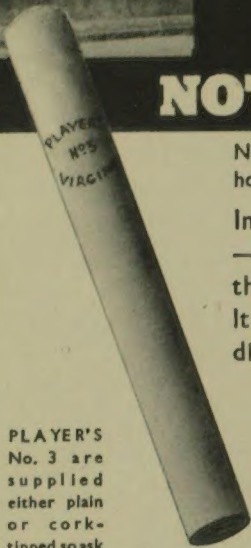


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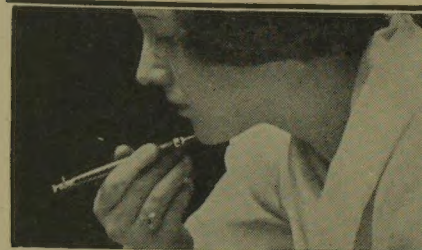
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